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#1365

January 14, 2000

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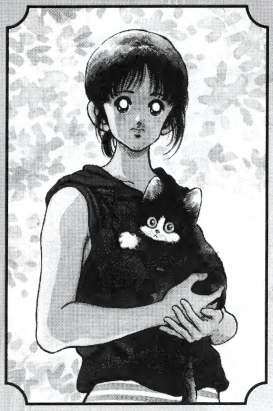

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#1365

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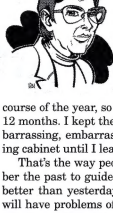
What's best? Examining the past of planning for the future?



Editorial by ***Maggie Thompson***

As this is being written, it's still 1999. Yes, the issue date is the *second* for 2000. But this issue is *actually* done and shipped before what looks to many people like an incredibly important turning point — and what we hope will be little more than a quickly forgotten blip on the calendar of concerns.

That doesn't mean we won't have *other* cares. As we struggle through each week, we clunk ourselves over the head for the continuing torments that plague us. I managed to misspell Todd McFarlane in the Image story last week (and discovered I'd written "peoples' " something, instead of "people's" something) two hours *after* the issue had gone to the printer.

So it is that this week — which includes a Christmasy Saturday and a Friday of ostensible holiday — we're taking aim at the next *two* weeks to get the issues completed as early as humanly possible. Because, no matter how many assurances we get (and Krause Publications has done everything possible to ensure we're Y2K solved), we're devoted to the company motto, "On time all the time." Getting #1366 done before Jan. 1, 2000, just makes sense.

And we edit and proofread and try to keep in mind the lessons learned one week as we work our way through the following one. And, yes, we pause to smell the pine needles on the way.

We keep in mind, of course, the increasing number of things we need to keep an eye out for. Next week we change all the copyrights to 2000 — and we've learned to put that sort of detail into our editorial calendar in the course of the year, so it's not a surprise every 12 months. I kept the words "embarrass, embarrassing, embarrassment" stuck to my filing cabinet until I learned how to spell them.

That's the way people work: They remember the past to guide them to a future that's better than yesterday. Mind you, the future will have problems of its own — and its own set of surprises, not all of which will be unpleasant.

Today, I'm remembering Mark Cohen — one of the pleasant surprises of a WonderCon a few years back. He'd advertised in ***CBG***, and I'd always been drawn to his ads, so often packed with work by cartoonists whose talents I'd admired for years. But I'd seldom so much as spoken with him — so it was a bonus that he made a special trip to share a meal with ad staffer Cheryl Clementi and me.

His opener was to construct an origami frog out of a dollar bill and hand it to me, accompanying the gesture with pun-filled patter. And the rest of the meal was the same: profitable actions accompanied by unexpected comedy. We talked about how he'd gotten into the business of agenting to sell originals for cartoonists who didn't have the time or the business sense to handle such complex, mundane matters. (By the way, he'd made a point over the years of paying for the originals he'd obtained for himself.)

After that, we were, of course, buddies. We shared a deep affection for the entertainment that made our lives richer — and for the puns that made us both cringe. He'd joke his way through phone calls — *including* the calls in which we talked about his cancer. He'd take it as it came, leading as normal a life as he could but always, always opting for the best quality of life of which he was capable.

And always, always keeping the tone light, looking for the joke, popping up with unexpected delights, making the world just a bit funnier than it had been.

So, as I reminisce about the past, I look toward the future — and think Mark's approach is one worth trying: take life as it comes, lead as normal a life as I can, and always, always opt for the best quality of life of which I'm capable.

And if I can think of a gag or two while I'm at it, so much the better.

So the boss angrily asks his staff, "Why is it that every time I walk into the office, I find that nobody is working?"

"Simple," comes a voice from the back, "it's those damned rubber heels you wear."

Or —

Doctor: There's nothing wrong with you. All you need is a little sun and air.

Patient: I guess you're right, but my wife is set against having children.

Guess I'll settle for the best quality of life I can manage. Hope you'll do the same.

This week in Comics Buyer's Guide

On the cover

Freelance artist John Drury again provides readers with an overview of the past century of comic-book-related events and ***CBG*** provides an in-depth look at the 10 events that defined the industry and the hobby. Agree? Disagree?

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News includes: Art dealer Mark J. Cohen dies, Brian Vaughn reveals his *Swamp Thing* plans, Black Bull is running late, Awesome reschedules titles, Bendis gets more creators for *Powers*, Gorilla announces its first title, Top Cow has a knight's tale, Mid-Ohio-Con celebrates 20 years, *Tomb Raider* gets a director, *Archie* movie is shelved, Crazy Jane is optioned, *Superman* score is re-released, and Paul Dini provides details on the *Batman Beyond* film ..... **6 and elsewhere**

But I Digress by Peter David **58**
Peter presents his 1999 Most Awards.
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Get reviewed!

Items for *Comics Guide* should be sent to Editor Maggie Thompson.

Items for *Faraway Looks* should be sent to Managing Editor John Jackson Miller.

For the *Anime/Manga Shelf*, send items to Associate Editor Joyce Greenholdt.

To participate in *Comics in Your Future*, contact Projects Editor Brent Frankenhoff for an invitation.

Trade paperbacks for the *Comics Bookshelf* can be sent to Mike Keeney, Comic Corner, 2806-A S. Memorial Pkwy., Huntsville, AL 35801.

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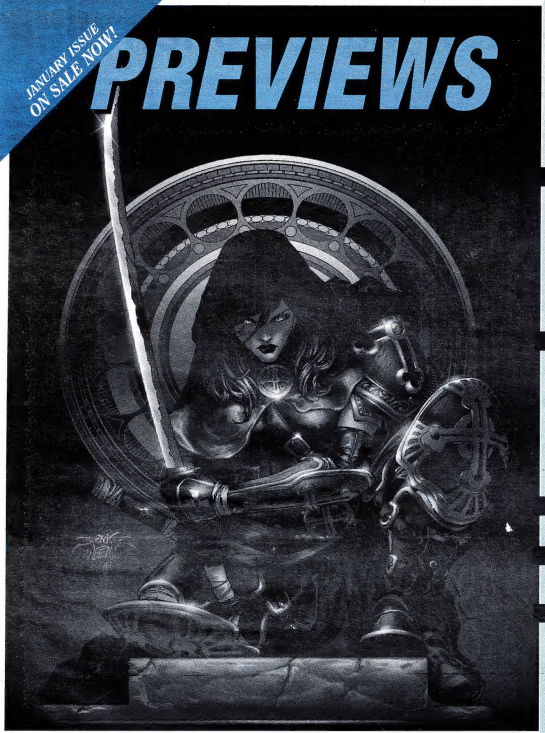
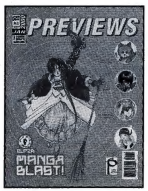


We know! We can't believe the 21st century is in full effect already, either! But have no fear — everything you want and need for the next millennium is in the pages of *Previews*! On the front cover: Magdalena, the holy servant of the Catholic Church, has to investigate a series of killings performed by a vampire in Image's **Magdalena #1**. Around back: It's **Manga Month**, so get ready for the excitement of **Dark Horse's Manga Super Blast!**



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- The daughter of the Swamp Thing is now the center of attention in DC's new **Swamp Thing #1**.
- Unlock the power of the Gear Station and change the future of the world forever in **Image's The Gear Station #1**.
- **Wizard #103** reveals the future, with an offer for a **Rising Stars #1/2** and a free preview book from up-and-coming publisher **CrossGeneration Comics**!

COMICS The heroes have a long way to go before they reach home, but they are having a heck of a time getting there in **Aardvark-Vanaheim's Cerebus Volume 12: Going Home**.

Also:
- Can **Vampirella** be the world's only hope of preventing the resurrection of Purgatori? Find out in **Chaos! Comics' Purgatori vs. Vampirella #1**!
- The horror of Blair Witch legacy lives on in more first-hand encounters with **The Blair Witch Chronicles #1** from **Oni Press**!
- Pikachu and his Pokémon friends are in for more fun and adventure with Pokémon trainer, Maron, in **Viz's Magical Pokémon Journey #1: How Do You Do, Pikachu?**

MAGAZINES Discover the shock, the thrill, and the delight of TV's most famous and beautiful vampire slayer in **Buffy the Vampire Slayer Official Magazine #8**!

BOOKS Harlan Ellison's stories and essays have amazed and enthralled readers for 40 years and now you can see why in White Wolf's **Edgeworks Collected Ellison Volume 3 TPB**.

MERCHANDISE Diamond Select and Eternal Toys unveil the amazing and beautiful **Lady Demon Statue**!

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- Two-fer! It's not one, but two 2-packs, as **DC's Dr. Polaris**, **Flash**, **Blue Beetle**, and **Green Lantern** come to **Previews** as a **Shared Exclusive**!
- Here comes the third in a series, with the **Nightmare Before Christmas "Screaming Jack" in a Blue Coffin** import from Japan!
- Masamune Shirow's sexy cyborg, Lt. Kusanagi is here showing of her stuff in this **Ghost in the Shell Previews Exclusive Repaint Figures 2-Pack!**
- J. Scott Campbell's secret agent girl comes to life in this high-quality, amazingly detailed, hand painted, 12" tall **Danger Girl Abby Chase Previews Exclusive Resin Statue**.

FEATURES Find out what your favorite creators think are some of the best comics in the business with the ***Previews* Professional Comics Poll**!

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'World-class collector' Mark Cohen dies

Mark J. Cohen, known to ***CBG*** readers for his sales of original art, died in his Santa Rosa home Dec. 19. His most recent advertisement had appeared in ***CBG*** #1325, featuring *Astro City* action figure drawings by Brent Anderson, but Cohen's clients also included a wide range of magazine cartoonists and newspaper-strip artists. He had gone through a three-year battle with cancer.

In the Santa Rosa *Press Democrat* for Dec. 21, staff writer Meg McConahey, describing Cohen as "a wit and wiseacre with a line for everything," wrote, "Mark Cohen was rarely serious about anything, except the funnies.

"A world-class collector of comics and a champion of cartoon art, Cohen, after years as a real estate broker, parlayed his passion into a profession, representing some of the world's leading cartoonists in the sale of their original art."

Wee Pals *cartoonist Morrie Turner created this caricature of Cohen that the dealer used in his ads.*

Always active in the field of cartoon collecting, Cohen and his wife, Rose Marie McDaniel, established the Cohen/McDaniel Endowment at The Ohio State University. OSU Professor and OSU Cartoon Research Library Curator Lucy Caswell told ***CBG***, "Income from this fund will support a distinguished speakers fund at the Cartoon Research Library. The endowment may also be used to support research fellowships for persons seeking to use the library."

During 1999, Cohen and McDaniel also donated to OSU "Humor in a Jugular Vein," their entire traveling exhibit of *Mad* art and artifacts which had toured the country since 1991. Moreover, Cohen's personal collection is bequeathed to the Cartoon Research Library.

McConahey wrote, "His humor never waned, as the disease spread from his lungs to his brain and finally his spine, paralyzing him.

" 'He used to make everyone in the infusion room roll off the table,' said Rose Marie. 'He sat in many waiting rooms and relieved the pressure for other patients. He'd make jokes and make them forget, for a short time, why they were there.' "

Charles Schulz told McConahey, "There is no doubt that Mark meant a lot to all cartoonists. Mark and I always loved just talking about other cartoonists and looking back to the old ones we liked so much. We were always able to talk about these great old comic strips and laugh and laugh and have such a good time."

In these anecdotes, Cohen's personality is clear. He loved what was amusing — and specialized in trying to help those who entertained him by acting as their agent and selling their work to collectors. His client list of nearly 200 included Lynn Johnston, Schulz, Pat Brady, Greg Evans, and Jim Borgmann and Jerry Scott.

Born and raised in Stockton, Calif., he worked in his father's pawn shop, then performed as "Flip the Clown" for children's parties. He became a real-estate broker but continued his early fascination with and collecting of comics originals. He contributed gags to cartoon strips, and his collection of cartoonists' self-portraits formed the foundation for the book *A Gallery of Rogues: Cartoonists' Self-Caricatures*.

A memorial for Cohen was held Dec. 28 at Canine Companions for Independence, 2965 Dutton Ave., Santa Rosa, and contributions can be sent there or to the Santa Rosa Memorial Hospice. Persons wishing to contribute to the Cohen/ McDaniel Endowment can send a check payable to Ohio State University to the Cartoon Research Library, 27 W. 17th Ave. Mall, Columbus, OH 43210-1393.

In addition to his wife, Cohen is survived by his son, Eric Cohen; his stepdaughter, Marsha Christmann of Santa Rosa; his son, Jeffrey Cohen of Jackson; his sister, Rochelle Warnier of Cupertino; and many cousins, including Bob Tager of Mendocino.

Remembering Mark Cohen

By Brent Anderson

Mark J. Cohen never lost his sense of humor or his appreciation of cartoons or cartoonists. Through a diagnosis of lung cancer which metastasized to his brain, he remained jovial and jocular (likely candidates for the "J" in his name) to the last day I saw him at his home in a hospital-style bed. When a tumor began growing on his spinal cord in his neck, paralyzing his left leg, Mark would respond to "How ya doing, Mark?" with, "I can't kick."

Mark freely admitted he knew next to nothing of comic-book art or most of the artists in the field, but that didn't stifle his interest in adding to his knowledge and love of cartoon art by including comics. He eschewed comic-book conventions, because they seemed more geared toward selling product than appreciation of the art form, but he was fascinated by the larger vertical format offered by the comics page, especially in light of the recent trend in newspaper Sunday strips like *Fusco Brothers* and *Non Sequitur*, in going vertical.

Mark had his likes and dislikes, but he always honored the monastic effort required of any cartoonist. Mark once told me he had no desire to be a cartoonist himself, that he didn't have "the staying power or discipline you guys have." Well, I disagree with him, in a way. His interest and love of the medium stayed with him his entire life. He was as much a part of this art form as any of us.

Mark took being funny seriously. By maintaining the humor in his life, Mark courageously kept up a therapeutic environment of normalcy for those around him. The jokes and quips occasionally had a darker nuance to them in light of his illness, but they were always funny. I tried hard to remember all of his gags (or at least the best ones) so I could pass them on, but for some reason I couldn't; the moment was there, shared, enjoyed, and passed on.

Over lunch one day Mark asked me if I'd read about the first man to overdose on Viagra — He had an open-casket funeral.

I'm going to miss those free lunches.

Chaos Vice President wins wrestling contest

Chaos Comics has increased its ties to the world of professional wrestling with Chaos Vice President Francisca Pulido being chosen one of 10 winners in *Worlds of Wrestling*'s "Be a Woman of *W.O.W.*!" contest. A profile of the winners appears in the March issue of *W.O.W.*, on newsstands in February.

The contest, which ran this fall, challenged female readers to send in pictures of themselves demonstrating their love of professional wrestling. Pulido said, "I originally sent in the photos almost as a joke to see if they would like to do a story on Chaos, since Chaos is the exclusive publisher for World Wrestling Federation comics. I didn't think I would actually win, but I did."

W.O.W. reaches more than 400,000 wrestling fans every month, something which Pulido said she sees as a boon for Chaos. "The magazine mentioned both that I'm the V.P. of Chaos and that we publish WWF comics like *Mankind*, *The Undertaker*, and *Stone Cold Steve Austin*. Wrestling fans like seeing a sexy woman, and I like selling comics — it's a perfect match!"

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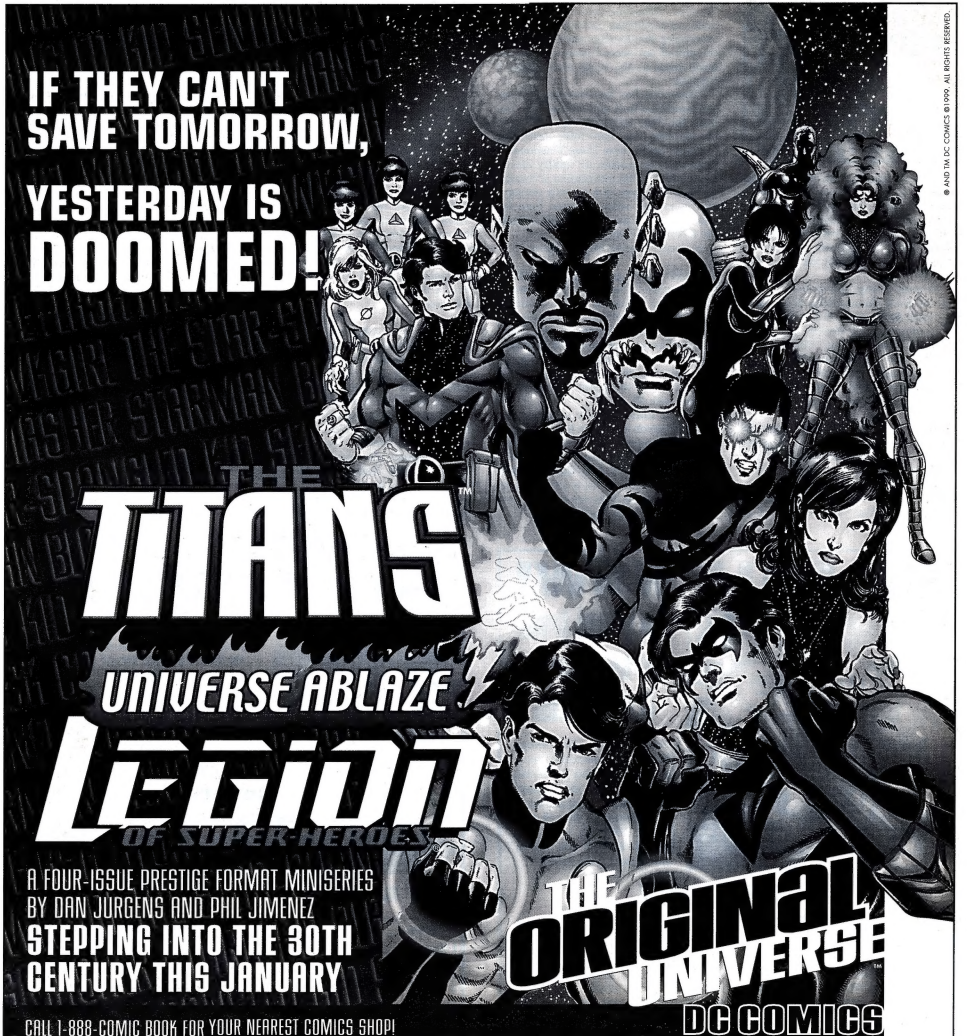
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Vaughn takes it to the swamp. Writer of the new *Swamp Thing* series **Brian Vaughn** recently coughed up a few details of the upcoming series, including an interesting revelation regarding the status of Tefé (the daughter of Swamp Thing and Abby) and John Constantine.

"Swamp Thing had to inhabit the body of John Constantine in order to mate with Abby, and Tefé has more than a little of everyone's favorite bastard in her blood," Vaughn said. "Constantine's predilection for playing both sides against the middle, seen in this series as 'man vs. nature' rather than 'Heaven vs. Hell,' will initially drive Tefé's new direction."

But don't be expecting the cute li'l Tefé from the end of the previous series. She'll be a confident 18-year-old woman rather than a little girl. How this happened in such a short time and numerous other questions will be answered during the first arc, according to Vaughn. "Whether you're a first-time reader or a cult-like devotee of Swampy, everything should make perfect sense by the end of our second issue — well, as much sense as the world ever makes, I suppose.

"Humanity has been at odds with nature since the first man and woman ate from the Tree of Knowledge and were evicted from Paradise. Tefé's destiny is to either again unite these kingdoms of flesh and vegetation or finally divide them forever. This incarnation of Swamp Thing is the story of a morally ambiguous teen-ager with no great love for plant or man — as she is forced to decide the fate of the world."

Swamp Thing #1 ships in March.

Black Bull's growing pains. While the launch of the Black Bull-Wizard *Gatecrasher* #1 comes in late January, the series is already undergoing changes. **Richard Starkings** and Comicraft will be replaced by **Chris Eliopoulos** as letter for #2 through #4 of the series, while colorist **Paul Mounts** will replace Liquid as the series color artist beginning with #2, as well.

"People automatically assume that, because **Gareb Shamus** has been publishing periodicals for so long, he had everything in place to publish comics," said Black Bull Project Editor **Glenn Herdling**. "But there's a lot that goes into a comic book that you don't have to consider in magazine publishing."

Awesome reschedules titles. **Rob Liefeld** recently took his message about the health of Awesome Entertainment directly to the fans with an e-mail sent to the company's fans.

In it, Liefeld reported that *Brigade* Vol. 2 has been canceled and will be resolicited for shipment in March — and that the *Glory* series, originally scheduled to begin in September, will finally begin shipping in March.

"If there is a single element that I could point to as to what is contributing to this situation, it is the growing instability with the freelancers," Liefeld said. "While I am sympathetic to the idea that the pay in comics is nowhere near the *big* money days of yore, I am developing a much healthier lack of tolerance for delinquency. I believe we will all benefit from a more severe attitude towards lateness."

Bendis gets A-listers for *Powers*. **Brian Bendis** recently updated his fans on some of the creators who will pitch in to create new super-hero and villain icons for his upcoming Image series *Powers*. While the title will be pencilled by **Michael Avon Oeming**, special characters in cameos and supporting roles will be created by the likes of **David Mack, Joe Quesada, Paul Jenkins, Bob Gale, Phil Jimenez, Mike Allred, Ashley Wood, Brian Holguin, Jim Valentino, Steve Lieber, Ed Brubaker, Dan Brereton, Mark Crilley, Judd Widnick, Jim Krueger, Dave Walker**, and **Phil Hester**, according to Bendis.

First-born Gorilla. Details regarding upcoming Gorilla projects, aside from **Kurt Busiek** and **Stuart Immonen**'s *Superstar*, have been kept under tight secrecy since the announcement at Mid-Ohio-Con. But it was recently revealed that the first Gorilla title, written by Busiek, will be called *ShockRockets*. Immonen will pencil the six-issue miniseries, and **Wade VonGrawbadger** will ink. *ShockRockets* will make its debut in April.

A modern-day Lancelot. Top Cow Productions has announced the addition of *Butcher Knight* to its summer 2000 release schedule. Created by artist **Dwayne Turner** and television writer **Charles Holland** (*Millennium*), the new series, which makes its debut in June, will introduce readers to the adventures of Sir Lancelot of the Round Table in the present day. Going by the name Luther Washington, Lancelot isn't the same as he was in King Arthur's day. "He has a gargoyle side that must feed on the blood of demons to survive," Turner said. "As if that wasn't bad enough, Luther is essentially a pawn in a war between monsters and wizards. The person who brought Lancelot into our time isn't looking out for the best interest of mankind."

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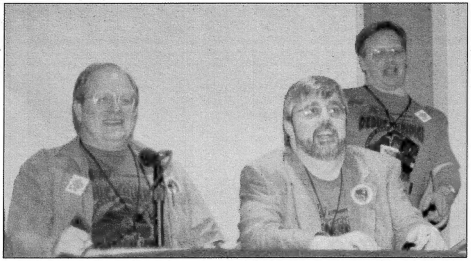
Mid-Ohio-Con 20th Anniversary

Postshow Roundup
Comics Buyer's Guide

Mid-Ohio-Con 1999 marks 20 years of successful shows



The Gorilla panel included (left to right Mark Waid, Kurt Busiek, and David Olbrich.

By Rob Allstetter

"Our 20th anniversary show was a great success," said Mid-Ohio-Con Organizer Roger Price of the event held Thanksgiving weekend at the Adam's Mark Hotel in Columbus, Ohio. "Overall attendance was up by nearly 25%. I have received a great deal of positive feedback from attendees, guests, and exhibitors.

"Possibly one of the best indicators of the strength of the show may be in the large number of retailers who have already locked in their spot for 2000."

More panels. The biggest boost for the 1999 show seemed to be expanded programming. "We got rave reviews," Price said. "The Gorilla Comics launch was a huge hit. Harlan Ellison's talks were standing-room-only both days. The CBLDF auction was a big success, too. Lots of fans asked that we bring back the anime room for next year, which we plan to do."

The Gorilla panel drew a packed auditorium, with flashbulbs popping as each member of the group was introduced.

Led by Kurt Busiek and Mark Waid, Gorilla personnel provided insight into the hows and whys of the company and hinted at the company's upcoming titles.

Gorilla Publisher Dave Olbrich said, "We were treated very well at Mid-Ohio Con, both by the organizers and by the fans. We had long lines of fans looking for autographs and our free posters and buttons.

"All the Gorilla guys were pleased by the reception we received. We generated a lot of initial excitement for these new comics, so I would have to say that entire experience was a success.

"You simply cannot complain about a convention panel that is standing room only. The audience was great. And for me personally, I was having flashbacks to the early days of the Ultraverse and the birth of Image. Standing up there with all the very talented Gorilla guys, I think that comic fans are actively looking to be excited — and this is exciting."

Other offerings. Among show highlights were McFarlane Toys, which offered a sneak peek at its Movie Maniacs 3 line; a Top Cow panel that announced such plans as *Magdalena*'s launch, *Aphrodite IX* from Dave Finch and David Wohl and crossover plans with Dark Horse; and Matt Wagner announcing his intentions for a *Mage* movie with Spyglass Entertainment, the company behind *The Sixth Sense*.

Dealer doings. Dealer sales were reported as brisk, including those of Greg Myers, who commented that he has never missed a Mid-Ohio-Con. Myers said that he sold a *Crisis on Infinite Earths* hardcover for $129.95, the slipcased *Kingdom Come* hardcover set for $159.95, and *The Life and Times of Scrooge McDuck* hardcover for $89.95. Myers added that he, like many of his fellow dealers, plans to return next year.

Price said, "On the whole, the show ran quite smoothly — thanks, in large part, to the outstanding efforts of our con crew. They are, without a doubt, the best group of volunteers I have ever had the privilege to work with."

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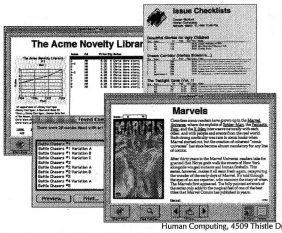

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775M2	7-3/4 x 10-3/4	Silver/Gold Comics - 1950's-70's	$9.50	$32.00	$140.00
800M2	8 x 10- 3/4	Gold Age Comics - 1940's-50's	$10.00	$33.00	$145.00
825M2	8-1/4 x 10-3/4	Super Gold Age Comics	$10.50	$35.00	$150.00
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778FB	7-7/8 x 10-1/2	Super Gold Age Comics - fits 825	$12.00	$39.00	$170.00
825FB	8-1/4 x 10-3/4	Large Comics, Mag. & Letter	$13.00	$42.00	$185.00
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MASS O' MEDIA

By Matt Brady

Tomb Raider gets a director

According to *The Hollywood Reporter*, **Simon West** (*ConAir*) is in final negotiations with Paramount to land the directing job for the studio's big screen adaptation of the *Tomb Raider* videogame. The film, which was originally slated for a summer 2000 release, has been pushed back on Paramount's schedule but still remains on the studio's fast track for production. A script for the film is currently being rewritten and polished.

***Archie* shelved.** The live-action, musical version of *Archie* that was in early development stages at Universal has been indefinitely shelved, according to *Variety*. At one time, the studio was in talks with **Jennifer Love Hewitt** and **Rachael Leigh Cook** to play Betty and Veronica. According to the report, the studio is halting work on *Archie* to focus its energies on a live-action musical version of *Josie and the Pussycats*.

***Doom Patrol*'s Crazy Jane gets optioned.** Warner Brothers and producer **Aaron Meyerson** (*Inspector Gadget*) have set up a movie project centered on Crazy Jane, the multiple-personality super-hero from **Grant Morrison**'s run on DC's *Doom Patrol*. Each of Jane's personalities has a different super-power, some useful, some not so much, and some utterly unstable.

According to *Variety*'s **Michael Fleming**, Meyerson sees Jane as a darker, Batman-esque Inspector Gadget. **Brian Nelson**, who recently adapted *20,000 Leagues under the Sea*, is scripting the project. Fleming said that **Sandra Bullock** is interested in the part, something denied by Warner Brothers, which has indicated it would like to see Bullock star in its developing Wonder Woman project.

***Superman* score re-released.** Warner Archives and Rhino Movie Music have announced that they will release the **John Williams** soundtrack to *Superman: The Movie* Feb. 15. The two-CD package will include 40 minutes of previously unreleased music, a 36-page booklet with extensive liner notes, and seven bonus tracks. And speaking of soundtracks, rumors are pointing to **Danny Elfman** (*Batman*) getting the nod to score Fox's upcoming *X-Men* feature film.

Dini provides details on *Batman Beyond* film

By Rob Allstetter

Paul Dini, producer of the *Batman*, *Superman*, and *Batman Beyond* animated series on Kids' WB!, provided the first details of *Batman Beyond: Return of The Joker*, the direct-to-video movie from Warner Bros. scheduled for a Nov. 7, 2000, release.

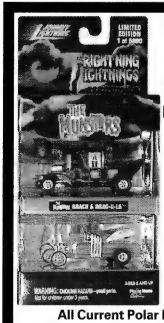
"Mark Hamill is back playing several key roles, one of which is, of course, The Joker, who has miraculously turned up in the time of *Batman Beyond*," Dini said. "The other role is sort of a surprise, and that's all I'll say about it now.

"I will say that for long-time Bat-fans, this is the big story they've been demanding for two years, bridging the gap between the classic *Batman* animated series and *Batman Beyond*. Nearly a quarter of the film is a flashback which shows the classic Bat-team in action, dealing with a problem that is not fully resolved until Terry McGinnis enters the picture decades later.

"Throughout the film a number of secrets will be revealed, including what happened to Robin, Batgirl, and Nightwing, as well as the details of that fateful night years before when the first Batman fought The Joker one last time.

"Fans will also learn secrets about Terry's past and his reason for continuing to be Batman long after he's avenged his father's death. In addition to this, we've got a bunch of new villains, appearances by a few old ones, and many more surprises."

Dini, who wrote the script for *Batman Beyond: Return of The Joker*, said voice recording for the movie has been completed. "One bit of guest-star news I can give you is that, among the many new villains introduced in the film, are twin hit-girls both named Dee-Dee," Dini said. "They are played by everyone's favorite teen witch, Melissa Joan Hart." Hart, the star of ABC's *Sabrina, The Teenage Witch*, has worked with the Bat-crew before. She did the voice of Saturn Girl in an episode of *Superman*.



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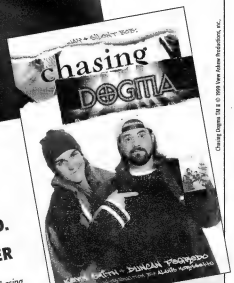

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JJM: Managing Editor John Jackson Miller
BWF: Projects Editor Brent Frankenhoff
JG: Associate Editor Joyce Greenhaldt

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Bob Rozakis

In ***CBG*** #1361, Marty Grosser committed the same error Overstreet did with regard to the contents of *Cancelled Comics Cavalcade* #2. Also included in the volume are *Secret Society of Super-Villains* #16 (including the cover) and *SSoSV* #17.

I know; I wrote them.

Ben Varkentine
308 NE 45th, #6
Seattle, WA 98105

In the words of Charlie Brown, I think I'm going to cry. The influence of *Peanuts* on more than one generation cannot be overstated. I think of so much when I think of *Peanuts*:

Schulz' gentle humor that characterized the strip.

The unbelievably rich and delightfully wide-ranging cast of characters:

The pure imagination of Snoopy.

The sympathy of Charlie Brown.

The exasperation of Lucy.

The quiet, simple philosophy of Linus and the wonders of his blanket.

The good old-fashioned comedy team dynamic of Woodstock and Snoopy ("No, I've never seen a thrip trip ...")

The sweetness of Sally.

The beautiful grace notes — "How did the other team feel?"

The stuffed Snoopy who was Hobbes to my Calvin when I was a boy.

The hours spent reading the compilations and watching the specials.

Playing Charlie Brown in one of the many productions of *You're a Good Man, Charlie Brown* over the past few decades.

The way *Snoopy Come Home* made me cry — but even then, I think it I knew it was in a good way.

As an adult, reading the wonderful bio *Good Grief!* and deciding that Schulz was the kind of man I admired, even as I loved his strip and characters as a child.

Sometimes I wonder if we'll be able to explain to younger people how important *Peanuts* was. How many of the strips that were big when it began are really still remembered today? But there are almost no strips in today's paper that have not been influenced by it.

Peanuts was never about children, at least not very much. It was about what so many of the great works of art, popular or otherwise, are about: the world as seen from one special person's point of view.

Wherever Schulz' thoughts are now, I hope he knows that he has created a landmark, something that never was before he created it and would never be the same afterwards.

We knew it had to happen some time. If there is anything to be glad about, it is that Schulz was able to make the choice, rather than having it made for him.

Do I over-romanticize? Perhaps. But you name me another strip that lasted 50 years from the same hands, and then we'll talk.

G'bye, Chuck.

Steven Fears
10701 S. Miller Ave.
Oklahoma City, OK 73170

Dear Mr. Schulz,

You don't know me, but I know you — or, I should say, the *Peanuts* gang. I'm going to miss them. I understand that health and family should come first so I know why you must do what you have to do. You need to concentrate on your life right now. You've been good to us for these past 50 years with good ol' Charlie Brown and company. We'll miss all of them. Since I started reading the funnies when I became old enough, *Peanuts* has always been a part of my day, every day, seven days a week, year in and year out. We grew up, but we're glad they didn't. Charlie Brown, Lucy, Linus, Pigpen, Snoopy, and all brought joy and warmth to us. Happiness really *is* a warm puppy!

You have blessed us and brightened our lives, and we all thank you for your gift of gentle cartoons. Our prayers and thoughts and good wishes are with you always. For what you've given to us, I hope you receive back an infinite amount of love and affection. Take care of yourself. And thank you!

Walter Lilly
760 Market St., #315
San Francisco, CA 94142

I'm sure you must have been the recipient of *plenty* of inquiries after Charles Schulz' retirement announce-

(Continues on Page 16)

For Art's Sake — **By Chris Smigliano**

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ment, am I right?

One especially interesting bit appeared in the San Francisco *Chronicle*'s story on the announcement. Jeannie Schulz was quoted as saying, in the next-to-last paragraph of the story (in relation to the thought of what Schulz might do some day when he feels well enough) "... possibly draw new strips in a comic book format."

Wouldn't it be nice if such new *Peanuts* stories could be published in a comic book in some format that could combine strip reprints, reprints of the Dell-Gold Key original comic-book pieces, perhaps other *Peanuts* material, and whatever new things Schulz feels up to doing? They could be sold in comic-book stores (as well as other retail stores, obviously) before they were reissued in book form.

Thanks for printing my letter and thanks for the *Great Society* #2 repro, as well ! I sort of remembered that cover as showing LBJ and HHH as Batman and Robin. They weren't doing alternate covers in 1966, were they? Of course, *Mad* had an alternate "Kennedy/Nixon Wins" cover now, didn't it?

Thank you for printing my *Son of Tomahawk* letter and the *Great Society* #2 reproduction. I believe that *Tomahawk* changed its title to *Son of ...* only on the cover; the indicia "official" title remained the same for the final six issues (the former "standard" time for a comic book's try-out run).

Hey, could we argue "placement of the indicia" as a distinguishing point between Golden, Silver, and Modern Age (to simplify) comics? Golden tended to put it on the inside front cover, Silver on the first page, and, nowadays, there's a tendency to go for the second or third page or the letters or hype page. Anyone?

[This edition of ***Great Society*** *#2 is the only one we ever saw.]*

[BWF: *Unfortunately, there's no clear demarcation of when the indicia switched from inside front cover to the first page and then to the other locations. Moreover, different publishers did it in different ways at different times; there wasn't an industry-wide standard.]*

Dennis Yee
418 Camelback Rd.
Pleasant Hill, CA 94523

Thanks for #1360, the Silver Age issue. Craig Shutt lends the perfect blend of knowledge, affection, and self-depreciating humor to his articles. The picture of Batman being manhandled by Batgirl and Wonder Woman is priceless. Batman must really have a will of iron if he can resist, not Wonder Woman's lasso around him, but her bare thigh wrapped around his leg. Holy adamantium!

I appreciate Nelson Jiminez' list of Asian heroes but wanted to point out that 99% of all Asian characters are martial arts experts, clones of Bruce Lee. While martial arts is a part of Asian culture, it is, unfortunately, one of the few aspects non-Asian audiences react to. Other forms of popular culture are also guilty of this. Martial arts, the yakuza, ninja, and Chinatown tong gangs are stereotypes lazy writers use to add flavor to their stories. It's roughly the equivalent of saying O.J. Simpson represents all African-Americans or that the KKK represents an important part of white America.

The worst examples come when writers use a particular cultural stereotype I've seen at least twice. Way back in the Stan Lee-Gene Colan days of *Iron Man*, I remember Iron Man in pitched battle with the Mandarin.

Stan Lee had the Mandarin say something to the effect that "Orientals" do not hold the value of human life as highly as Americans do. Many years later, Chuck Dixon, in the second Tim Drake-Robin mini-series had Lady Shiva say almost the same thing. She was in a battle situation and said something to the effect that Americans value human life more highly than Orientals. Asian culture does place different priorities on society than Americans do, but human life means as much to us as to anyone.

On another, less serious note, I burst out laughing when I saw the *Previews* ad on the back of ***CBG*** #1361. On the bottom right hand corner is a picture of the Vandala "mini-bust" — I don't think there'd be enough room on my bookshelf for that statue.

Dr. Mitch Jomsky
4939 Sheridan St.
Hollywood, FL 33021

CBG # 1360 was one of the more enjoyable issues you've published in recent times, thanks to Craig Shutt. It was great to finally see an issue featuring several Mr. Silver Age columns, and his Mopee Awards were an extra added bonus. I hope that you could make this an annual event.

[You won't have to wait that long. Count the days till #1381, known around the office as our "Springtime for Mr. Silver Age" issue.]

Jeffrey Plackemeier
1108 Hall St.
St. Charles, MO 63301

"I struck the water off the coast of Newfoundland, and plummeted like a rock ...!"

— Captain America
Avengers *#4 (Mar 64)*

"Did you really say 'Newfoundland,' Cap? It's been so long, I can't remember!"

— Iron Man
Captain America *#218 (Feb 78)*

I recently sent three letters to *Oh, So?* The first was about James Bond, the second was about *Wolverine* #144, and the third was essentially a retraction of what I had written in letter #2. The contents of my first two letters were condensed and printed in ***CBG*** #1354, and I would appreciate the opportunity to rebut Maggie's comments and JJM's and (yes) my own.

First, Maggie stated that my desire for continuity "isn't that easy, unfortunately. Nor is the problem that new." She goes on to cite two examples, both of which I disagree with (although I will concede her point). In the case of "Green Lantern's transition from construction engineer to railroad engineer to radio engineer," there was none. (I recently read the *Golden Age Green Lantern Archives*. Not only was there no "transition," but Alan Scott never was a railroad engineer.)

As far as her example of "Robert Banner? Bruce Banner? Robert Bruce Banner?" goes, yes, that was "the same editor." Of course, as we all know, that was the same writer, too, and I am willing to overlook that "Man's" transgressions.

Similarly, I invoked the name of "Kurt Busiek" in my previous letter. As much as I am enjoying Marvel's "new" title, *Avengers*, #23 (my favorite so far) contained a few minor continuity "errors." As with the aforementioned "Man," I am willing to overlook Busiek's "transgressions."

What I really wanted to point out was that, as critical as I was of *Wolverine* #144 in my one letter that did see print, and even though I've since sent in a retraction (that may or may have not been published since) that acknowledged the whole story might have been just a "memory implant," it wasn't until I read my own letter (quoting the dialogue without the "pictures," so to speak), that I realized that Larsen's script said that The Leader "artificially" enabled himself to be freed from paralysis.

Boy, is my face red.

You'd think that by this time I would've read enough comic books to know better. Maybe I've been conditioned to concoct my own explanations to implausible situations.

JJM asks me, "So...?," which I assume must mean that the answer I sent along with my James Bond trivia question was somehow misplaced. For the record, the answer is: There were three members of the 00 section of Her Majesty's Secret Service, of whom Bond, 007, was the most senior. The other two were 008 and 0011. (Presumably, 00s 1-6 and 9-10 were killed in the line of duty. Dangerous job, that.) My source is *Moonraker*, Chapter 1.

If, as JJM "vaguely recollects," there are "never more than two active agents licensed to kill at any one time," I'd really like to know the source. There are three of the movies (off the top off my head) that mention one (but admittedly, only one) other 00 agent, but I can't recall anything that limits the number to two.

Rick? Delmo? Anyone?

Perhaps most important, Maggie pointed out to me in her response to my published letter that companies employ "a number of talented editors — to ride herd on such problems" (getting back to the continuity problem that started this whole mess). She invoked the name of the late and very much missed Mark Gruen-

(Continues on Page 18)

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Oh, So?

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wald as example of such an editor. It seems to me, that when ***CBG*** published the names of all the people who lost their jobs in the aftermath of Marvel's so-called "Black Monday" (most of whom I did not know, none of whom I did not feel for), "Peter Sanderson" was on the list.

Don't you think Sanderson would've filled the bill as one of those "talented editors with specialties" that Maggie mentions?

[I have never comprehended the dismissal of one of the most potentially valuable informational resources Marvel has ever had at its disposal. In fact, I've been known to remark (for several years before and after his departure) that, if Marvel were ever to be pared down to its most minimal staff — solely as a licensor of already-created material — that staff of three could consist of a secretary, a lawyer, and Sanderson. He's intelligent; he's a good writer; he's dependable; he's easy to work with; he knows Marvel's complex, intertwined universe; and he grasps the essentials of producing popular entertainment.]

[JJM: *The answer wasn't in the file I saw. I have no idea where I heard the two-agent rule, and can't vouch for its accuracy at all.]*

Kim Metzger
2223 Wayside Dr.
Fort Wayne, IN 46818

I was looking over ***CBG*** #1361, and I was curious: Why did Fred Hembeck replace the cartoon version of himself with Papa Smurf?

[Maybe he was feeling blue?]

Delmo Walters Jr.
939 Woodycrest Ave., #416
Bronx, NY 10452

After reading Lee Solomon's letter in ***CBG*** #1363, I thought I'd better write in with answers and corrections:

Eon (the company that makes the Bond films) has finally secured the rights to *Casino Royale*. If we're lucky, maybe that'll be Bond #20.

Contrary to disbelief, Roger Moore's first Bond film didn't tank. Connery's last (official) Bond film, *Diamonds Are Forever* (1971), grossed $116 million worldwide. *Live and Let Die* (1973), Moore's first, grossed $161 million worldwide. *The Man with the Golden Gun* (1974), Moore's second, grossed $98 million worldwide. Not exactly "tanking," but not as lucrative as the last two. These figures were taken from *The Essential Bond* by Lee Pfeiffer and Dave Worrall.

Theoretically, since Turner has the rights to *U.N.C.L.E.*, and Turner merged with Time Warner, DC getting the rights to do a comic book would be cake. Presumably, if one were to make a new *U.N.C.L.E.* film or TV series, Warner Bros. would produce it.

By the way, I was surprised to see one of my favorite childhood comics awarded a Mopee in #1360. I'm talking about "The Coils of Copperhead!" *(The Brave and the Bold* #78).

I first came across this story in reprint form when I bought *The Brave and the Bold* #116. At the time (1975), I didn't think the story was that bad (I was 7), but what I really liked about it was Bob Brown and Frank Giacoia's section of Wonder Woman. It was the first time I saw, while not muscular, a "husky" version of WW — a version that looked as if she might be stronger than Hercules, instead of the skinny stringbean I was accustomed to in her other appearances.

Luigi Novi
1911 Summit Ave.
Union City, NJ 07087

In answer to Peter David's passing question in #1357 about whether the ancient Greeks of Hercules' time had Lou Ferrigno-sized muscles, the answer is no.

According to Richard Shenkman, author of *Legends, Lies and Cherished Myths of World History* (© 1993 Harper Collins Publishers), the sequel to his *Legends, Lies and Cherished Myths of American History*, "Real Greeks back in the days of Hercules didn't have big muscles. They had bodies that were well-proportioned. Big muscles didn't come until Alexander's day. Hollywood's given us the wrong idea." Just thought you'd like to know.

E.J. Barnes
P.O. Box 390014
Cambridge, MA 02139

I can understand why Nelson Jimenez (***CBG*** #1361) might omit *Kabuki* from his list of "Top 10 Asian Heroes in Comics." After all, a "10 Best" list is really a "My 10 Favorites" list, and he admits that. But for him to leave her off his list of "many others" — well, I can only assume that he's never actually *read Kabuki* — or may not know she exists.

David Mack's art is stunning, whether in the original black-and-white run or in the full-color, mixed-media series from Image. But it is the psychological, sociological, and historical underpinnings that make *Kabuki* a fine comic book and a mesmerizing character. Black-ops espionage was never this heartbreaking.

The watercolors, colored pencils, and collages Mack uses in the color *Kabuki* make it a long time between issues; currently, there are interesting stories focusing on *Kabuki*'s fellow Noh agents, written by Mack with art by others. But most of the old *Kabuki* stories seem to be kept in print and are well worth examining. The art will draw you in, but the writing will keep you coming back for more.

More to the point, it's impossible to separate the art from the writing: The art is not only beautiful, but integral to telling the story with emotional and narrative power, while the text that tells the story on a deeper level is inextricably entwined into the graphic design of the art. As with *Mad* magazine, only with a more serious point to make, it richly pays to look at the details in every corner.

Mack's Japanese heroines are more than just Western super-heroines with straight-dark hair, East Asian eyes, and Japanese code names: He goes to the trouble of accurately capturing the Japanese female physique and the Japanese sense of design (both including and beyond manga) and makes his characters come alive as individuals, each with a psyche and a dynamic relationship with popular and traditional Japanese culture.

I had the pleasure of meeting Mack at the recent National Comic Book, Art, Toy, and Sci-Fi Expo in November. Boy, was I embarrassed when I remarked admiringly at how skillfully he used Adobe Photoshop to compose his color pages — only to find he did all his collages, reused images, and "special effects" by hand!

[BWF: *When we did our issue featuring Mack's work on our cover and inside, our third-shift four-color scanner operator expressed interest in the series, especially Mack's collages. A series this offbeat may be just the thing to show someone who thinks that comics are still just "kid's stuff."]*

Richard M. Brown
2326 Cabot
Detroit, MI 48209

Mark Evanier is the man! So many of his columns are very memorable, I hate to disagree with him vehemently.

In spite of his belief, the rivalry of Marvel and DC lives on. The *Marvel vs. DC* series polarized the voters. I voted a straight DC ticket and would do so again. Our heroes came first. Batman and Superman won the Comics of the Century awards for Best, Comic Book Characters. (We have the best movies.)

Nelson Jimenez
75 Maple Tree Ave., #B
Stamford, CT 06906

Here is a list of wishes:

a) Superman's Chris Reeve to walk again someday. (Hey, DC, how about a tribute comic book?)

b) A "created by Jack Kirby" co-credit on most Marvel comics.

c) Every *Astro City* toy, comic book, and hardcover for Dan at Flamingo Street Comics in Norwalk, Conn.

d) An art assignment for James Bates Jr. (He did an awesome X-Women for a special edition of *Wizard*.)

e) Original Frank Miller art (especially from *300*) for my friend Trent Bates.

f) Someone to publish the Eclipse comic book on George Reeves (with Jim Mooney art and a Neal Adams cover).

g) Increased circulation for all Krause Publications in the new year.

h) Of course, peace and goodwill to all.

And finally:

i) A full collection of *Jack Kirby Collector* for me! (Hey, I can hope, right?)

Seasons greetings to all fans and happy holidays!

John McCarthy
Art Director, Grant's Financial Publishing
www.grantspub.com

I just read your editorial from ***CBG*** #1362, "Make holiday memories with comics." What a sweet, sweet story! Gawd, can you be my mommy, too? Cuddling under the blankets reading comics until "the house was ready" for Christmas morning.

You and your husband must have raised some fine human beings, providing experiences such as those for your children. I copied the editorial to show to my wife. We don't have any kids yet, but I may start practicing on my wife: making sure she stays in bed until I prepare the McCarthy mansion for the celebration. Thank you for sharing your memories and for giving me such a wonderful example to shoot for.

I wish you and yours nothing but the best for the remainder of this holiday season and a healthy and prosperous New Year.

(Don and I repeatedly noted (with considerable smugness) that we thought we'd done pretty well raising kids, despite our amateur status. This also has meant that each time Valerie or Stephen has any kind of success (from purchase of a lovely home to a raise in salary to a wonderful family moment), I can (and do) tell them that they can take no credit for it, since it's all due to Don and me.

I don't know, though. I get the feeling that gag is wearing pretty thin for them. Nevertheless, they laugh and agree and only occasionally follow the comment with a reference to their determination to put me in ***the*** *(as opposed to* ***a****) home. So, of course, I take full credit for their equanimity and sense of humor.*

I wish you similar good fortune.]

Supernatural Law — **By Batton Lash**

I SAID NO, MS. WOLFF!
BUT, JUDGE ROBERTS, WE ASKED FOR A CONTINUANCE UNTIL JUNE BECAUSE WINTERS IS OUR CLIENT'S BUSIEST SEASON!
HIS ASSETS ARE FROZEN, AND TO PUT MR. FROST ON TRIAL NOW WOULD ONLY IMPAIR HIS INCOME
THE PLAINTIFF IS SUING BECAUSE YOUR CLIENT WIPED AT HIS NOSE DURING THE HOLIDAYS
BUT THAT'S WHAT JACK FROST DOES, YOUR HONOR
I'M MOVING MR. FROST'S TRIAL DATE TO JANUARY. I DON'T WANT TO BE REMINDED OF THIS MISERABLE WEATHER ALL WINTER ANY MORE THAN I HAVE TO!
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Detective Comics
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38 Fair nbc $1,700.00
43 Fair nbc $125.00
44 Fair-Good $180.00
Famous Funnies
209 VF- Glossy $500.00
210 VF- perfect spine $500.00
211 VF/VF+ perfect spine $600.00
212 FVF glossy $500.00
213 VF- glossy $500.00
214 VF- glossy $550.00
215 FVF glossy $425.00
216 FVF glossy $425.00
217 VF glossy $25.00

Fantastic Worlds
5 Fine- glossy $80.00
Firehair
11 FVF $65.00
Funnyman Siegel & Shuster
1 VG+ $75.00
2 VG/F $60.00
3 VG+ $45.00
4 VG+ $45.00
5 Fine+ $55.00
6 VG+ $45.00
Hawk and the Dove
1 VF- Ditko c/a $24.00
Incredible Science Fiction
30 Fine glossy $90.00
31 VG/F glossy $80.00
32 VG+ glossy $65.00
33 VG+ glossy $75.00
Jungle Comics
97 VG+ $35.00
Mad
1 VF- $3,200.00
3 VF- $425.00
4 VF-/VF $450.00
5 FVF $625.00
More Fun Comics
101 G/VG VG w/small chip $1,000.00
Planet Comics
45 VG+ $150.00
46 VG/F $135.00
47 G/VG $75.00
48 VG/F $135.00
49 Fine- $150.00
50 Fine $160.00
51 Fine/Fine+ $175.00
55 VG/F $130.00
60 F/F+ $175.00
73 F/F+ Glossy $125.00
Secret Six
1 VF- $28.00

Space Detective
1 Fine+ Wood cover $360.00
Spectre
1 VG+ Glossy $18.00
Stuntman Comics
1 VG+ S&B $200.00
Sub-Mariner
1 VF Glossy $40.00
Superman
53 Fine- $440.00
THUN'DA
1 Fine+ $350.00
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29 FVF $400.00

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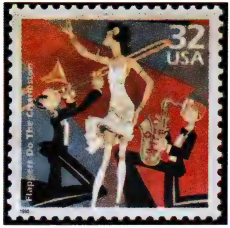
Stamp Out Comics. The U.S. Postal Service moguls recently issued its sheet of 15 commemorative stamps for the 1960s in the "Celebrate the Century" series. When the series is complete (some time in early 2000), there will be 10 such sheets, one for each decade. The stamps, as you may have noticed, represent key events of each decade.

In the 1960s set, for instance, one stamp pictures Martin Luther King Jr., recognizing not only his individual contribution to the Civil Rights Movement but the movement itself, a conspicuous aspect of that decade. Another of the 1960s stamps reproduces a photograph of a bootprint in the soil in recognition that man first trod moon turf July 20, 1969.

Cartooning has fared pretty well in this series thus far. Every set of stamps until this last set has included an image produced by a cartoonist. Here's a rundown, each cartoon image preceded by the aspect of the decade that it represents:

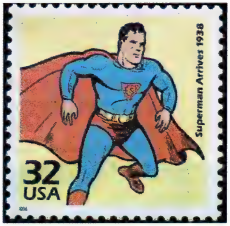
1900s. The women's fashion ideal at the turn of the century: the Gibson Girl by cartoonist Charles Dana Gibson.

1910s. World War I: James Montgomery Flagg's classic portrait of Uncle Sam. (In later years, Flagg tried to disown his cartooning career, but he produced cartoons for such humor magazines as *Life* well into the '20s.)



1920s. The Jazz Age: John Held Jr.'s cue-ball-headed sheiks and flapper shebas.

1930s. The emergence of the comic book: Superman by Joe Shuster.



1940s. The post-war baby boom: a *Saturday Evening Post* cover depicting people peering at newborns drawn by Constantin Alajalov, more cartoonist than illustrator, to judge from his work.

1950s. The best-selling status of the children's book *The Cat in the Hat* drawn by Dr. Seuss (Theodore Seuss Geisel).

1960s. Well, at first blush, there doesn't seem to be any imagery by a cartoonist. You'd think the Flower Children and the anti-war movement among the college generation would have been well represented by R. Crumb's Mr. Natural, for instance. But the postal folk thought not.

But wait! Here's a picture of Barbie, the doll introduced late in the previous decade and during this one captivating young American women. If you'd read this column as recently as ***CBG*** #1345, you'd have seen my review of Craig Yoe's fantabulous and vastly amusing book of little known facts of cartooning history, *Weird but True Toon Factoids*. If you did, you'd know that Barbie is based upon a German doll which was, in turn, based upon a bawdy cartoon girl named Lilli. So cartooning is represented in this decade — albeit not by a cartoonist's work.

What about the rest of the century? What events are best represented by a cartoon character? ***[Editor's note:*** *It should be pointed out that the subjects for the remainder of the "Celebrate the Century" stamps have already been decided, but R.C. does have some good suggestions.]*

One stamp with a comics connection that R.C. didn't mention was the ***Gone with the Wind*** *stamp from the 1930s pane of "Celebrate the Century" stamps. As reported in* ***CBG*** *#1338 by Harlan Ellison, the cover art for the dustjacket of Margaret Mitchell's book was done by comics artist George Carlson, better known for his work on* ***Jingle Jangle Tales.***

1970s. Watergate could easily be conjured up with one of those panels from Garry Trudeau's *Doonesbury* in which Mark Slackmeyer proclaims John Mitchell "guilty, guilty, guilty."

1980s. The vitality of the women's movement to equality (1984 was the year Geraldine Ferraro ran for vice president of the U.S.): Cathy Guisewite's comic strip, *Cathy*.

1990s. As the personal-size computer invades every aspect of American life, so does America (corporate and private) retreat into personal-space cubicles: Scott Adams' *Dilbert*, of course (much to my dismay).

So, if the postal moguls would only listen to me, we'd have a cartoonist in every decade. And that would be a nifty way to celebrate the end of the century, this being the first century of cartooning.

But, then, if the Postal Service listened to me, we'd still have 3¢ stamps.

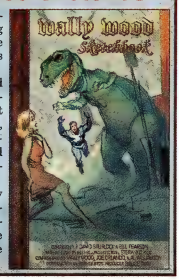
Stay 'tooned (and for more of this sorta stuff, tune in to *www.rcharvey.com*).

Vanguard collects Wood sketches

Vanguard Productions continues its line of sketchbooks highlighting comics artists with the upcoming release of its *Wally Wood Sketchbook*. The 120-page hardcover book contains a multitude of Wood's sketches and preliminary drawings.

Compiled by Vanguard Creative Director J. David Spurlock and Bill Pearson of the Wallace Wood Estate, the book covers Wood's career from his days at E.C., where he worked on *Mad* and *Weird Science*, through his work at Marvel on titles including *Daredevil*, and on to Tower and Warren, where he worked on *T.H.U.N.D.E.R. Agents* and *Vampirella*, respectively.

Additional features include an introduction by animation artist and producer Bruce Timm and commentary by Jim Steranko. The book also offers an interview with Wood by Rick Stoner reprinted from the fanzine *The Woodwork Gazette*. The black-and-white book retails for $30.



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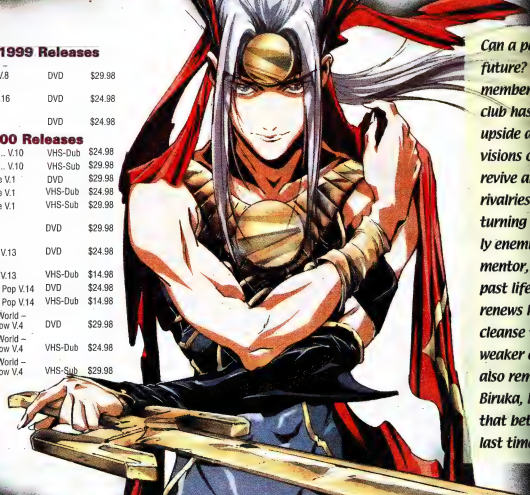

December 1999 Releases

Battle Athletes Victory – The Human Race V.8	DVD	$29.98
Dragon Ball Z – The Ginyu Force V.16	DVD	$24.98
Dragon Ball Z – Super Saiyan V.17	DVD	$24.98

January 2000 Releases

Fushigi Yugi – Nuriko... V.10	VHS-Dub	$24.98
Fushigi Yugi – Nuriko... V.10	VHS-Sub	$29.98
Nazca – Blades of Fate V.1	DVD	$29.98
Nazca – Blades of Fate V.1	VHS-Dub	$24.98
Nazca – Blades of Fate V.1	VHS-Sub	$29.98
Tenchi In Tokyo – A New Ending V.8	DVD	$29.98
Pokemon – Wake Up Snorlax! V.13	DVD	$24.98
Pokemon – Wake Up Snorlax! V.13	VHS-Dub	$14.98
Pokemon – Jigglypuff Pop V.14	DVD	$24.98
Pokemon – Jigglypuff Pop V.14	VHS-Dub	$14.98
El Hazard Alternative World – Dreams of Tomorrow V.4	DVD	$29.98
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SUN JAN 9

Born on this date:
M.J. Cullumber
Daniel Wilson (1957)
Fred Burke (1965) 35 years ago

MON JAN 10

Born on this date:
Ernest Edwards (1967)

TUES JAN 11

Born on this date:
Brad Joyce
Terry Beatty (1958)
Bob Harras (1959)
Miyako Matsuda Graham (1960) 40 years ago
Sam Kieth (1963)
Trevor Tamlin (1968)

WED JAN 12

CBG #1367 ships — featuring underrated comics, the first of a series of issues spotlighting the personal favorites of creators, publishers, and more.

Born on this date:
Cary Coatney
Joe Quesada (1962)
Franchesco (1965) 35 years ago
John Miller (1968)

THURS JAN 13

Born on this date:
Ron Goulart (1933)
Jerry Acerno (1961)
Anina Bennett (1965) 35 years ago

FRI JAN 14

Born on this date:
Rudy D. Nebres
John Tartaglione (1921)
Steven J. Woron (1958)

SAT JAN 15

Born on this date:
Stan Kay
Norman Felchle (1964)

CBG Calendar Notes

Continuing This Week

• **Cartoon Art Museum**, 814 Mission St., San Francisco, CA. Call for updates on current exhibits: (415) CAR-TOON. **Current exhibit: Anime, Made in Japan**, featuring animation and three-dimensional objects from *Astro Boy*, *Tenchi Muyo*, *Ranma 1/2*, and *Pokémon*, among others, on display through Jan. 23. **Gorey in Excelsis: Celebrating the Timeless Art of Edward Gorey** exhibit features complete original art from *The Haunted Tea Cozy* and *The Christmas Carol*, as well as 30 other drawings, on display through Feb. 15. **It's Mutts** features the popular *San Francisco Chronicle* comic strip by artist Patrick McDonnell, on exhibit through February.

• **International Museum of Cartoon Art**, 201 Plaza Real, Boca Raton, FL 33432. Call for updates on current exhibits: (561) 391-2200. **Current exhibit: 50 Years of *Peanuts*: The Art of Charles M. Schulz**, through Apr. 2. A celebration of the 50th anniversary of Schulz' world-famous comic strip, featuring his early work, his products, and his life. **Off *The Wall Street Journal*: 50 Years of Funny Business**, through Apr. 2. A chronicle of five decades of the lighter side of business and social history; this exhibit presents editorial comics that have appeared in *The Wall Street Journal*'s "Pepper ... and Salt" columns.

New comics scheduled to ship this week

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ❍ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Archie Comic Publications

Archie's Double Digest #114, $2.99
Archie's Weird Mysteries #2, $1.79
Betty #83, $1.79
Jughead with Archie Digest #155, $1.99

Colonia Press

Colonia #5, $2.95

Cross Plains Comics

❍ *H.P. Lovecraft's The Call of Cthulhu and Other Stories*, $5.95 (Oct)
❍ *Red Sonja: Death in Scarlet* #1, $2.95 (Sep)
❍ *Robert E. Howard's The Black Stone and Other Stories*, $3.95 (Oct)

Dark Horse

Angel #3 (two covers), $2.95
Hieroglyph #3 (of 4), $2.95
Masakazu Katsura's Shadow Lady: Eyes of a Stranger #16, $2.50
Star Wars: Union #3 (of 4), $2.95

DC Comics

Adventures of Superman #576, $1.99
Azrael: Agent of the Bat #62, $2.25
Books of Magic #70, $2.50
Brave Old World #2 (of 4), $2.50
Crimson #16, $2.50
Detective Comics #742, $2.50
Faith #4 (of 5), $2.50
Hourman #12, $2.50
Impulse #58, $2.25
JSA: The Liberty Files #2 (of 2), $6.95
Nightwing #41, $1.99
Prometha #6, $2.95
Scooby-Doo #32, $1.99
Secret Files and Origins Guide to DCU 2000, $6.95
Star Trek: The Next Generation: Perchance to Dream #2 (of 4), $2.50
Stars and S.T.R.I.P.E. #8, $2.50
Superman Adventures #41, $1.99
Titans/Legion of Super-Heroes: Universe Ablaze #1 (of 4), $4.95
Transmetropolitan #31, $2.50
Watchmen Millennium Ed. #1, $2.50
Wichita Heat #3 (of 3), $5.95

Fantagraphics Books

❍ *Big Baby HC*, $24.95 (Oct)

Image Comics

❍ *Chassis* #2 (two covers), $2.95 (Dec)
❍ *Deity: Revelations* #4, $2.95 (Nov)
Fathom #0, $2.50 (Jan. 2-8)
F5: The Preview Book, $2.50
❍ *Lady Pendragon* #8, $2.95 (Dec)
❍ *Lady Pendragon: Origins TPB*, $14.95 (Nov)
Pubkins Land Collection Vol. 1 TPB, $4.95
Sam and Twitch #6, $2.50
Soul Saga #1, $2.50
❍ *Spawn* #91, $1.95 (Oct)
❍ *Tenth: Evil's Child* #3, $2.50 (Nov)
Top Cow Classics: Witchblade #1, $2.95 (Jan. 2-8)
❍ *Warlands* #4, $2.50 (Nov)

Marvel Comics

Amazing Spider-Man #15, $1.99
Avengers: United They Stand #5, $1.99
Black Panther #16, $2.50
Blade Vampire Hunter #4, $2.50
Blaze of Glory #3 (of 4), $2.99
Captain Marvel #3, $2.50
Deathlok #8, $2.50
Earth X #11 (of 12), $2.99
Generation X #61, $1.99
Iron Man #26, $1.99
Mutant X #17, $1.99
New Warriors #6, $2.50
Spider-Girl #18, $1.99
X-Men: Children of the Atom #4 (of 6), $2.99

Viz Communications

Dragonball Part 2 #11 (of 15), $2.95
Inu-Yasha Part 4 #3 (of 7), $3.25
Mobile Suit Gundam 0079 Part 2 #3 (of 5), $2.95
Mobile Suit Gundam 0079 Vol. 1 TPB, $15.95
Ranma 1/2 Part 8 #10 (of 13), $2.95
Silent Möbius: Karma #3 (of 7), $3.25

Cancellations

The following items have been announced as canceled or postponed. If a publisher resolicits for any of these items, they will be listed again in the *CBG Calendar*.

Awesome: *Brigade Vol. 2* #1 (Aug); rescheduled for March
Image: *Weasel Guy: Road Trip* #3 (Oct)
Spawn Bible Vol. II (Dec)
White Lightning: *Hive* #0, #1 (Nov, Jan)

Shipping notes and updates

• **Confirmed shipping:** We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Dec. 23.

Antarctic Press: *Wanderlust* #1 (of 3), $2.50 (Nov)
Archie Comic Publications: *Betty & Veronica* #145, $1.79 (Dec. 19-25)
Betty & Veronica Double Digest #86, $2.99 (Dec. 19-25)
Cheryl Blossom #30, $1.79 (Dec. 19-25)
Awesome Entertainment: *Sabretm Vol. 2* #3, $2.50 (Aug)
Bongo Comics: *Simpsons Comics* #46, $2.50 (Dec)
Caliber: *Cavewoman: Rain*, $19.95 (Nov)
Chaos! Comics: *Armageddon* #4 (of 4), $2.95 (Dec. 19-25)
Undertaker #10 (two covers), $2.95 (Dec. 12-18)
CPM Manga: *Martian Successor Nadesico* #6, $2.95 (Nov)
Dark Angel #8, $2.95 (Dec)
Maxion #1, $2.95 (Dec)
Time Traveler Ai #3, $2.95 (Dec)
Dark Horse: *Aliens vs. Predator: Xenogenesis* #1 (of 4), $2.95 (Dec. 19-25)
Batman/Tarzan: Claws of the Cat-Woman #4 (of 4), $2.95 (Dec. 19-25)
Blade of the Immortal: Heart of Darkness (6 of 8) #40, $2.95 (Dec. 19-25)
Horror of Collier County #3 (of 5), $2.95 (Dec. 19-25)
Star Wars #13, $2.50 (Dec. 19-25)
300 (hardcover), $30 (Aug. 1-7)
DC Comics: *Action Comics* #762, $1.99 (Dec. 19-25)
Animaniacs Featuring Pinky and the Brain #37, $1.99 (Dec. 19-25)
Authority #10, $2.50 (Dec. 19-25)
Azrael: Agent of the Bat #61, $2.25 (Dec. 19-25)
Batman Beyond #4, $1.99 (Dec. 19-25)
Batman: Shadow of the Bat #94, $1.99 (Dec. 19-25)
Beast Boy #2 (of 4), $2.95 (Dec. 19-25)
Crisis on Infinite Earths Millennium Ed. #1, $2.50 (Dec. 19-25)
Flash #157, $1.99 (Dec. 19-25)
Flinch #9, $2.50 (Dec. 19-25)
Green Lantern Archives Vol. 2 HC, $49.95 (Dec. 26-Jan. 1)
Heavy Liquid #5 (of 5), $5.95 (Dec. 5-11)
Hellblazer #145, $2.50 (Dec. 19-25)
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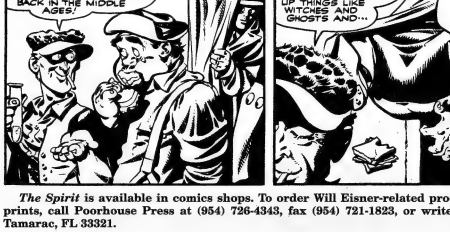
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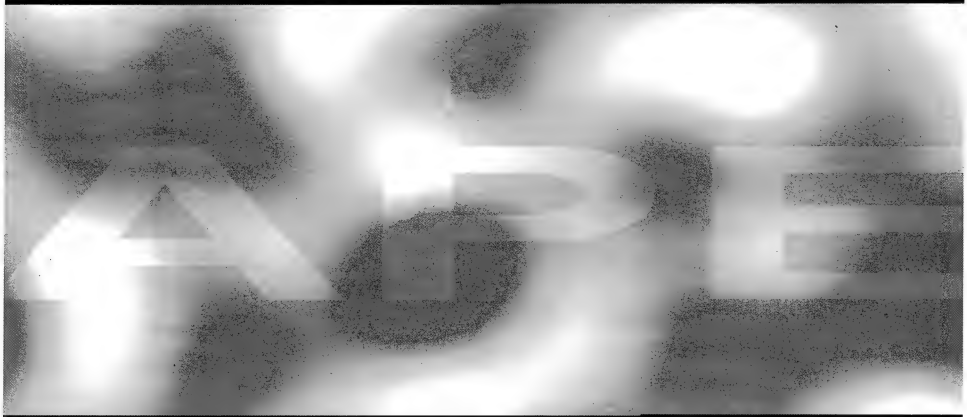

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"When I was younger I could remember anything, whether it happened or not; but I am getting old, and soon I shall remember only the latter."

— Mark Twain

"New Year's Day is every man's birthday."

— Charles Lamb

"In lesser hands than McGregor or Colan, these people would be little more than clichés."

This is the last *Tips* column to be published this year, so I just want to take this opportunity to say: "This is not the end of the century *or* the millennium, you hopeless cretins! And Jesus was born 2,004 years ago, so you got that wrong, too!"

I apologize for that outburst. I thought I had come to terms with the dumbing-down of our society, but, apparently, I still have a modicum of standards. Thank God that Y2K thing will wipe out all of civilization as we know it.

A great many columnists would also take this opportunity to look back over the past 12 months, reflect on its significant events, and perhaps share with you their New Year's resolutions. I think they should, instead, reach back and pull their underwear up and over their heads, as they contemplate the societal benefits of the "wedgie," which is one of the most significant inventions of the century that is not yet over. In other words, who cares what they think or how they intend to improve their lives? They should just be happy they got out of 1999 alive.

You'll find no "overview" in this week's column. And I'm not making any resolutions, so you miss that bullet, as well. Instead, I'm just gonna review some stuff, knock off early, and watch old cartoons with my kids.

You're quite welcome.

☞ ***Detectives Inc.: A Terror of Dying Dreams*** by Don McGregor and Gene Colan (Image, $19.95) is not an inexpensive book. However, it is one of the most *satisfying* purchases you could make in the New Year. Here's why.

Let's start with the story itself, a 74-page tale of battered wives, low-rent detectives, and robber barons that was originally published in 1987 and is every bit as fresh and meaningful today as it was those dozen years ago. That I had to go to a price guide to recall when I first read this tale speaks to the timelessness of the ideas and people contained within its pages.

Those people — characters, if you must — are wonderfully made. Ted Denning and Bob Rainier, the "detectives" of the title, are an unglamorous duo, as they walk the mean streets of their city with no easy answers or sure moves. They are defined by their scruffy decency in an oft-indecent world and by the friendship that gives them a strength beyond their own.

The supporting characters are every bit as vivid. Denning's father is a former comic-book artist who tries to keep strong while his wife, the light of his life, is losing her sight. You look at the sense of family and pride in the Dennings and you know where Ted learned the values that shape his life.

The other "players" are brought to life with equal intensity. The social worker whose own demons are not completely buried in her past. The wife too physically and psychologically battered to grab the lifeline thrown to her. The husband whose brutality toward her is perhaps the only power he has. The arrogant robber baron whose charitable works conceal dark secrets. The icy assistant who clearly revels in the power of her position. In lesser hands than McGregor or Colan, these people would be little more than clichés, cookie-cutter characters in the so-so cop or lawyer show you might watch when you're too tired even to press the remote. Here, they have substance.

McGregor, as I have said before, is something all too rare in comic books today. He's an original. Like many of the folks who worked with him in the 1970s, I thought he overdid his stories and overwrote his scripts — and, like all of them, I was dead wrong. Yeah, there are rough spots in his earlier works, but when I re-read those same stories today, they move me and speak to me more strongly than many "better" comics of the time.

I used to believe McGregor put too much of himself into every story, as if he were afraid every page would be his last and he had to get it *all* in there. Now that same intensity has me turning the pages, unable to put the stories down and wishing there were more pages for me to enjoy. As comics readers become more interested in the 1970s and 1980s, I think McGregor is going to emerge as one of the "must-read" writers of those decades.

And that brings us to Colan's art, which proves that black-and-white drawings can be as "colorful" as the most garishly hued comics of the computer age. Colan draws remarkably expressive faces, photographs in pencil. His figures move with the fluidity of live action and the shock of freeze frames. His subtle shadings light the sets and zoom in on the emotions. Colan is the soul to the writer's heart and it's a powerful combination.

In addition to the wonderful story discussed above, *Detectives Inc.: A Terror of Dying Dreams* features an intriguing text piece on the filming of a full-length *Detectives Inc.* movie. It was written and directed by McGregor as a presentation piece. The movie is in post-production and may never see the light of even a video store. If it does, I'll be there.

What can I say? McGregor has me hooked — and that's one more reason I think this graphic album is worth the 20 bucks. It has staying power.

☞ "Well, this is something different," was my initial reaction to ***Paper Cinema***, a three-issue anthology series written and drawn by Don Bethman and self-published by his Grey Blossom Sequentials.

The issues ($3.55 each) feature "Done in One" stories — Western, science-fiction, horror — whose only common thread, besides Bethman himself, is that each tale's protagonist is "played" by actor Eli Wallach. And, though I think this concept is kind of nutty, I have to admit it got my attention.

Bethman, as you have probably guessed, is a "movie fanatic." *The Good, The Bad, and the Ugly* is one of his favorite flicks and, after watching it, he became a big Wallach fan, as well.

Though his first plan had been to do a comic book based on Tuco, the character Wallach played in *GBU*, Bethman felt that getting the rights to such a property might be a little too ambitious a route for a first-time comics creator. Instead, introduced to Wallach by a mutual friend, he put forth the idea of "casting" the actor in original stories.

Recipient of a Xeric Foundation award, *Paper Cinema* offers an interesting change of pace from the episodic adventure and super-hero comics which still dominate the direct-sales market. My favorite of the three is #1's "The Return of Sancho the Bandit King," in which a larcenous legacy passed to a desperate man brings new hope to the downtrodden. At this stage of his career, Bethman is not a polished comics writer or artist, but he shows promise, and this first issue is a lot of fun.

Paper Cinema #2 ("Waves in Space") and #3 ("The Box") are not as good as the premiere issue, but they have their moments. There are a number of poignant scenes in "Waves," which involves an Earth spaceship on a "trading mission," and some romantically eerie images in "The Box." The art in the latter reminds me of the work of Sanho Kim, an underrated Korean artist who drew many horror and Western tales for Charlton Comics in the late 1960s and early 1970s before returning to his homeland. I've often wondered what Kim has been doing since then.

Getting back to *Paper Cinema*, I can't give Bethman's tales an unequivocal recommendation. However, I did find them interesting in their execution and refreshing in their subject matter. With 36 pages of story per issue, they also qualify as a decent buy in today's marketplace.

Paper Cinema is available through Diamond, but you can also order the issues directly from the publisher at cover price plus $1 postage and handling for one issue, 50¢ postage and handling each for additional issues. Send your check or money order to: Grey Blossom Sequentials, P.O. Box 441, Hockessin, DE 19707.

You can also check out Bethman's webpage at:

http://www.delanet.com/~dnethman/index.htm

That pretty much wraps it up for this go-round, friends. I'll see you next year.

Tony Isabella, "America's Most Beloved Comic-Book Writer and Columnist," is fully Y2K compliant. You can send your comments on or review items for this column to: Tony's Tips, Box 1502, Medina, OH 44258. You can e-mail Tony at: ***tony@ufcomics.com.***

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GIANT BATMAN ANNUAL
#5 VG+ 35
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BLACKHAWK
#125 VG 20
#126 VG- 16
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#154 VG+ 12
#156 FN 15

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#158 VG 10
#165 VG 10
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#169 VG- 5
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#196 FN+ 8
#216 VF+ 8
#217 VF+ 8
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#243 FN 4

BUZZY
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#75 FN 9

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#43 VG- 50
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#1 FN 8

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#6 FN+ 7

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#15 FN 8

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#34 VG+ 8
#74 FN 4

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#2 FN 12
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#296 FN- 30
#299 VG+ 22
#306 FN- 18
#320 VG 12
#327 VG+ 28
#339 FN 12
#362 FN 12
#394 FN 8
#422 VF 16
#423 VF 16
#434 FN- 4
#435 FN 4

DEMON
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#6 FN 4
#9 FN 4
#10 FN 4
#16 FN- 4

GHOSTS
#7 VG+ 15

G.I. COMBAT
#45 VG 40
#72 FN- 25
#73 FN 30
#76 GD+ 16

FLASH
#117 VG 50
#120 VG 40
#123 VG- 16
#124 VG+ 20
#125 VG 40
#128 VG 22
#138 GD+ 15
#142 VG+ 20
#144 VG 16
#162 VG 10
#180 FN- 12
#185 VG 6
#189 FN 9
#190 FN 9

GIANT FLASH ANNUAL
#1 VG- 55

(FLASH) EIGHTY PAGE GIANT
#4 GD+ 20
#5 VG 30
#7 FN 8

FOREVER PEOPLE
#2 FN 6
#4 FN 8
#6 FN 4
#7 FN 4
#8 NM 10
#9 VF 8

FROM BEYOND THE UNKNOWN
#10 FN 4

G.I. COMBAT
#77 VG+ 26
#82 FN 24
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#95 VG 14
#96 FN 20
#97 VF+ 60
#106 VG+ 14
#109 VG+ 15
#121 VF+ 20
#125 VG 5
#153 FN+ 5
#154 FN 4
#173 NM 7

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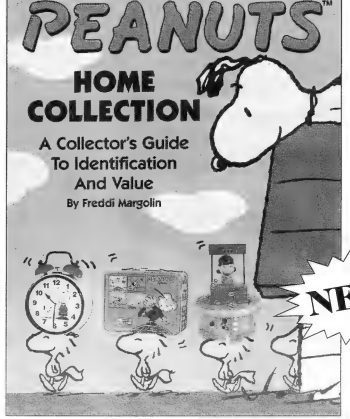

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World's Finest 227 VF/NM	20	Flash 167	50	213	30
DC 100 PG SUPER SPECT.		Flash 175	50	216	30
18 Batman NM	25	Hawkman 23	122	222	40
15 Superboy NM	15	Hawkman 24	40	229	12
12 JLA NM	15	Lois Lane 70	240	230	10
16 Superman NM	15	Metamorpho 10	232	232	10
19 Tarzan NM	15	Showcase 73	30	234	10
20 Batman NM	15	Showcase 75	80	241	10
80 PG. GIANT		Spectre 1 VF/NM	243	242	6
War. Fav. 181 NM	30		75	246	6
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Mystery Comic Contest #59

The winner of our 59th Mystery Contest from *CBG* #1357 was **Keith Dotson, Hurley, Va.,** who correctly identified the panel as coming from *Iron Man* #1 (third series, Feb. 98). Keith will receive a copy of *Comic-Book Superstars.* Keep those entries coming and keep watching for more contests in our pages.

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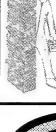

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STAR WARS 20th ANNIVERSARY TAPE: Featuring rare interviews, clips, promos, spoofs, and more! (2 hours/Color)
STAR WARS HOLIDAY SPECIAL!: The 1978 "Wookie"/Christmas Special! (2 hours)
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CALIFORNIA

Jan 15-16 CA, Redding. Comic Book, Sports Card & Beanie Show, Mt. Shasta Mall. Hilltop Exit off I-5. SH: Sat. 10am-7pm, Sun. 10am-6pm, T: 60, F: $100. for 1, $85. for 3 or more. Sports Card Shows, PH: 530-241-4063.

Jan 16 CA, Santa Clara. Collector Quest 2000 Comic Book, Sports Card & Toy Show, Marriott. Great America Pky. Exit 3 mi. N. of San Jose on the 101 Fwy, SH: 11am-4pm, T: 100, A: $5., $3. children, 5 & under free. PH: 831-454-1857.

Jan 21-23 CA, Clovis. Step Above Comics, Sports Card & Collectibles Show, Sierra Vista Mall. Clovis & 1050 Shaw Ave., SH: mall hours, T: 65, F: $125., A: free. Jim Stromquist, PH: 909-944-7828.

Jan 22 CA, Sacramento. Sac-Con Show, Scottish Rite Ctr. 6151 H St. (near CSUS). SH: 10am-4pm, T: 6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107 home or 444-2843 work.

Jan 23 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A West Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Feb 5-6 CA, Fairfield. Comic Book & Sports Card Show, Solano Mall. Travis Blvd., E. off I-80, SH: Sat. 10am-9pm, Sun. 11am-7pm, T: 80, F: $100.-$130. for 1, $85.-$115. for 3 or more. Sports Card Shows, PH: 530-241-4063.

CONNECTICUT

Feb 4-6 CT, Danbury. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $175. for 1, $320. for 2, $450. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

GEORGIA

Jan 28-30 GA, Valdosta. Comic Books, Beanie Babies, BB Cards & Coll. Show, Mall. 1700 Norman Dr., T: 45, A: free. Darryl Mickel, PO Box 37272, Tallahassee, FL 32315. PH: 850-442-6682.

Feb 4-6 GA, Waycross. Comic Books, Beanie Babies, BB Cards & Coll. Show, Hatcher Point Mall. Hwy 1 by-Pass, T: 30, A: free. Darryl Mickel, PO Box 37272, Tallahassee, FL 32315. PH: 850-442-6682.

ILLINOIS

Jan 8 IL, Orland Park. Comic Books, Toys, Sports Cards & Diecast Show, Civic Ctr. 1 blk. W. of LaGrange Rd. at 147th St., SH: 9am-3pm, T: 80-6', F: $30., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

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(Continues on Page 34)

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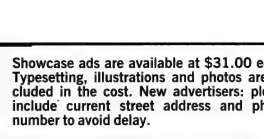

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EVENTS
(From Page 33)

INDIANA

Jan 8-9 IN, Merrillville. Comics & Collectibles Show, Century Mall. US 30 at I-65, SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: $80-$90., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jan 15-16 IN, Elkhart. Comics & Collectibles Show, Weston Plaza. 2725 Cassopolis St., SH: Sat. 10am-6pm, Sun. 11am-5pm, T: 35, F: $45.-$50., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jan 15-16 IN, Elkhart. Comics & Collectibles Show, Peirre Moran Mall. Hively Ave., T: 60, A: free. Dave Brook, PO Box 724, South Bend, IN 46601. PH: 219-272-9198.

Jan 22-23 IN, South Bend. Comics & Collectibles Show, Scottsdale Mall. 1390 E. Ireland Rd., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 60, F: $80.-$90., A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

Jan 29-30 IN, Logansport. Comics & Collectibles Show, Mall. US 24 E., SH: Sat. 10am-9pm, Sun. 11am-5pm, T: 50, F: $60.-$65, A: free. Gene Haberstich, PO Box 908, Goshen, IN 46527. PH: 219-533-1887.

KENTUCKY

Jan 8-9 KY, Louisville. Comic Book, Sports Cards & Collectibles Show, Donnor Ctr. Mall. Shelbyville Rd. S. Exit I-264 Watterson Expwy., SH: Sat. 10am-9pm, Sun. 12noon-5pm, T: 60-8', F: $90., A: free. Front Row Promotions, Inc., Terry Armstrong, 1745 Houston Ct., New Albany, IN 47150. PH: 812-949-9902.

MARYLAND

Jan 8 MD, Glen Burnie. Comic Book, Beanie Babies & Pokemon Show, Holiday Inn, 6323 Ritchie Hwy., SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jan 23 MD, Waldorf. Comic Book, Beanie Babies & Pokemon Show, Holiday Inn. St. Patricks Dr., SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jan 30 MD, Baltimore. Comic Book, Beanie Babies & Pokemon Show, Days Hotel. I-83 N. Exit 17 Timonium, SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

MICHIGAN

Jan 7-9 MI, Livonia. Sports Cards, Autographs & Collectibles Show, Mall. 7 Mile Rd. & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 85-8', F: $80. for 1, $150. for 2, $215. for 3, A: free. Bruce Mugerian, PH: 248-642-7918.

Jan 9 MI, Saginaw. Comic Book, Sports Card, Memorabilia, NASCAR, Toy & Beanie Babies Show, St. Vincent Home. 925 N. River Rd., btw. State St. & Gratiot Rd., SH: 9:30am-4pm. Rick Doud, PH: 517-754-0248.

Jan 30 MI, Livonia. X-Treva Con Comic Book, Toys & Pokemon Show, Knights of Columbus. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rd.), SH: 10am-4pm, T: 50-8', F: $40. in advance, $45. day of show, A: $2. Motor City Conventions, Michael Goldman, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Feb 4-6 MI, Warren. Sports Cards, Autographs & Collectibles Show, Universal Mall. 12 Mile & Dequindre., SH: Fri. & Sat. 10am-9pm, Sun. 12noon-5pm, T: 85-8', F: $80. for 1, $150. for 2, $215. for 3, A: free. Bruce Mugerian, PH: 248-642-7918.

NEW JERSEY

Jan 9 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave. (Rt. 46 to Plaget Ave. to Main Ave.), SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Jan 16 NJ, Bordentown. Comic Book, Sports Card & Collectibles Show, Armory. Rt. 206, .5 mi. N. of NJ Tpke. Exit 7, SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Jan 21-23 NJ, Freehold. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free, F & B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., SI, NY 10306. PH: 718-667-9588 or 967-9172.

Jan 23 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd. (Rt. 23 S. to Rt. 46 Service Rd.), SH: 10am-4pm, T: 30-6', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

NEW YORK

Jan 15 NY, Sayville-LI. Comic Books, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Jan 16 NY, Freeport. Comic Book & Collector's Market Conv., Recreation Ctr. 130 E. Merrick Rd., SH: 10am-5pm, T: 45, F: $60., A: free. Cosmic Comics, 246 Merrick Rd., Oceanside, NY 11572. PH: 516-763-1133.

Jan 16 NY, Queens. Comic Books, Cards, Pokemon, Coins, Wrestling & Memorabilia Show, Ozone Park Jewish Ctr., 107-01 Crossbay Blvd., SH: 10am-4pm, T: 36-8', F: $42.50 for 1, $75. for 2, A: free. Joseph Caruana, 114-32 150th Ave., S. Ozone Park, NY 11420. PH: 718-645-7240, 848-1795 or 917-485-9788.

Jan 16 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show. Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave. L), SH: 10am-4pm, T: 50-8', A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

Jan 22 NY, Manhattan. Big Apple Comic Book & Toy Convention, St. Paul Church, 9th Ave. 60th St., SH: Sat. 10am-6pm, T: 115, A: $6. Mike or Chris, 74-05 Metropolitan Ave., Middle Village, NY 11379. PH: 718-326-2713.

Jan 29 NY, Sayville-LI. Comic Books, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

Jan 30 NY, Brooklyn. Comic Book, Beanie Babies, BB Cards & Coll. Show. Temple Hillel of Flatlands, 2164 Ralph Ave. (at Ave. L): SH: 10am-4pm, T: 50-8', A: free. Sunrise Prods., Scotty O'Donnell, PO Box 340625, Ryder Station, Brooklyn, NY 11234. PH: 718-241-6477 or 251-2075.

Feb 5 NY, Sayville-LI. Comic Books, Action Figures & Non-Sports Show, Atlas Mart Indoor Flea Market. 5750 Sunrise Hwy. & Broadway, SH: 10am-4pm, T: 30, A: free. Paul DeCarlo, PH: 516-289-7398.

NORTH CAROLINA

Jan 15-16 NC, Raleigh. 33rd North State Comic & Toy Hobby Show, State Fairgrounds. 1025 Blueridge Rd., SH: Sat. 9am-5pm, Sun. 10am-4:30pm, T: 285, F: sold out A: $4. Carolina Hobby Expo, PH: 704-786-8373.

PENNSYLVANIA

Jan 22 PA, York. Comic Book Beanie Babies & Pokemon Show, Holiday Inn. 2000 Loucks Rd., SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jan 23 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (Exit 15 off I-95 or Exit 45 off I-76), SH: 10am-4pm, T: 48-6', F: $65. for 1, $120. for 2, A: $3. Derek Woywood, 10 Chelsea Cir., Clementon, NJ 08021. PH: 856-782-0817.

TENNESSEE

Feb 5 TN, Kingsport. Comic Book, Sports Card, Racing & Toy Show, Civic Auditorium. 1550 Ft. Henry Dr., SH: 9am-5pm, T: 65, F: $35., A: free. Bill Henderson, 346 Fuller Estate Cir., Morristown, TN 37813. PH: 423-581-8386 or 581-3041.

VIRGINIA

Jan 8 VA, McLean-Vienna. Monthly Comic Book, Toy & CCG Show, Tysons Corner Holiday Inn. 1960 Chain Bridge Rd., take Exit 11 S. (Rt. 123) off I-495, SH: 10am-4pm, T: 80-6', F: $85. for 1st, $80. for 2nd, $75. ea. add'l, A: $2., under 5 free. Capital Associates, Inc., Jeff Rosen, 7952 Arden Ct., Vienna, VA 22027. PH: 703-912-1993.

Jan 15 VA, Charlottesville. Comic Book, Beanie Babies & Pokemon Show, Holiday Inn. 1200 5th St. SW, SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Jan 16 VA, Richmond. Chesterfield Comic Collectors Winter Show, Holiday Inn. Exit 68 Bells Rd. off of I-95, SH: 10am-4pm, T: 30, F: $49., A: $2. Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4603.

Jan 18 VA, Richmond. Comic Book, Beanie Babies & Pokemon Show, Richmond Hotel. 6531 W. Broad St., SH: 10am-3pm. Jubilee Enterprises, 11910 Asbury Dr., Ft. Washington, MD 20744. PH: 301-292-4587 or FAX: 301-203-0159.

Feb 5-6 VA, Virginia Beach. Collectors Mart, Pembroke Mall. Intersection of Independence & VA Beach Blvds., SH: Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 85-8', F: $120.-$140., A: free. Larry Webster, 4406 Holland Rd., VA Beach, VA 23452. PH: 757-486-0215.

WISCONSIN

Jan 9 WI, Milwaukee. Cream City Comic Show, AMF Regency Lanes. 6014 N. 76th St., SH: 10am-3pm, T: 35, F: $15., A: $1. Joe Brozovich, PH: 414-463-5152.

If a state is not listed in this issue's calendar, it is because we received no show listings for that state for this time period.

If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

Attention Show promoters: **Please check your listings and send any additions, corrections, and future listings to:** ***CBG*** **Convention Calendar, Attn: Debbie Schellin, 700 E. State St., Iola, WI 54990. You can also fax them to Debbie's attention at (715) 445-4087. Thank you.**

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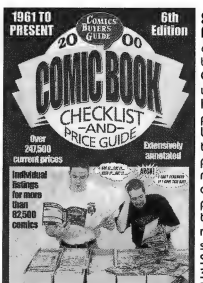

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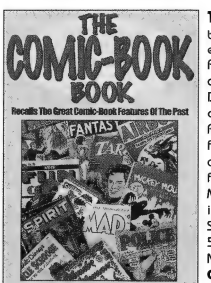

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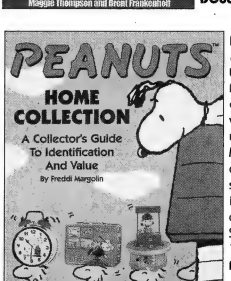

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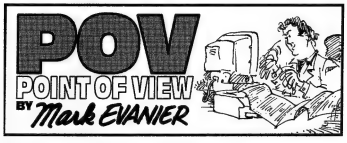

You're reading my account of a recent, unexpected trip I took east. Caution: You have one more Broadway show review to get through ...

By Maggie Thompson

***Batman and Superman: Worlds Finest* #10** (Jan 00, DC, $4.95) is written by Karl Kesel, pencilled by Dave Taylor and Tom Morgan, and inked by Robert Campanella. "A *villain war*," says Superman to Batman. "Ten of *them* still out there ... two of *us*. I suppose we should be glad this didn't happen while I was *dead*, or your *back* was broken ..." Great clutches of villains from Gotham and Metropolis storylines squish into this wrap-up, which long-time fans will relish most and newcomers will find occasionally confusing. "We make a pretty good team," says Nightwing to Superman. "Ever think of changing your name to 'Flamebird'?"

The 10 issues have developed the relationship between Superman and Batman a year at a time. The bill for the total tale comes to $25.82, which isn't a bad total for a four-color novel, which is what this is. Clear, dynamic art is coupled with a complex story in which the principal characters evolve — and in which background is established for the early 2000s. Well worth it.

A moment with Marty Krofft

I pointed to the sign up above us. "It says EXIT up there."

"I know," he replied. "But I can't let anyone out this door."

"Why?" I asked. And I pointed out the fact that absolutely no one was coming in. The street and an available cab – both of which I wanted to reach — were a clear path of less than five yards.

"It's the rule," he said. "You have to go back and exit through the other door."

"Is there a reason for this rule?" I queried.

"It's to prevent a bottleneck of people all trying to get in and out the same door," he said. I, being Mr. Logic, reminded him that I was the only person currently trying to get in *or* out. Large though I may be, even I cannot create a traffic jam all by myself. It takes at least two to bottleneck.

"Hey, I got my orders," he said, which is generally a sign that one is doing something so foolish or evil that even he can't defend it.

So I did what you would have done: I gave up. Sometimes, it's more trouble to be "right" than just to do the stupid or wrong thing and get on with your life. (I learned this from a friend who said it was the one thing he got out of four years of est training.)

A moment or so later, about a dozen people all decided to leave and they headed for the front door — the one marked EXIT through which one was not allowed to exit — and they were forced to detour to the side door. As we headed for it, we all ran headlong into still others who were heading for the front door and we had a gen-yoo-wine bottleneck! The cab I wanted had scrammed by the time I got out, and it took 10 minutes to flag down another.

I was going to close this section by saying, "And people wonder where we get our ideas for *Groo*." But, as I've been writing this, I've just realized that we did do this plot in *Groo*, didn't we? I think we did ...

Best part of the con for me was, as always, seeing some terrific artists 'n' creators — Dick Ayers, Irwin Hasen, Stan Goldberg, Dan DeCarlo, Martin Nodell ...

(Hey, San Diego Con folks! Isn't next year the 60th anniversary of Green Lantern? Howzabout we get Martin out and do a panel on the subject?)

Also saw Terry Austin, Bill Stout, Mike Kaluta, Sam Glanzman, Don McGregor ...

(Hey, everybody! If your local newspaper doesn't carry the *Zorro* comic strip by McGregor and Tom Yeates, you're missing a wonderful adventure feature. Drop the paper a note or call 'em. Sometimes, it just takes a few requests ...)

Dick Ayers introduced me to Tom Gill, a wonderful, unsung artist who is most associated with The Lone Ranger but who once worked for practically every company on every kind of comic book. He is one of those artists who, by employing newcomers as assistants, gave a lot of kids their start — and loads of training — drawing comics.

I also ran into John Romita Sr. in a men's room where there were no towels — possibly because the convention crew was busy, stopping people from exiting through the exit. We were both standing there with wet hands, and I told John that his stature entitled him to dry them on any fan of his choosing. He is too nice a man to do this. I could name some who would ...

The big guest was Marty Krofft, one-half of Sid and Marty Krofft, producers and creators of *H.R. Pufnstuf, Lidsville, Land of the Lost, The Krofft Supershow, ElectraWoman and Dynagirl, Donny and Marie*, and many more. Marty brought along Johnnie Whittaker (who was a regular on *Sigmund and the Sea Monsters*, though more people probably remember him from *Family Affair*), Jack Wild (who was on *H.R. Pufnstuf* and who was brilliant as The Artful Dodger in the movie version of *Oliver*), and Butch Patrick (who was on *Lidsville* and who played Eddie on *The Munsters*).

All were mobbed — and it's fascinating how the calendar makes this come about. We have reached the point when those who grew up on TV shows of that era are ready to reach back and embrace them again. When you hit a certain age, you tend to throw off that which you loved as a kid. That's baby stuff — the trappings you leave behind to prove you've outgrown them.

Then there comes a day when that's not an issue; you're an adult, chronologically if not emotionally, and you no longer feel the need to prove you aren't a child. That's when you go on eBay and bid some outrageous sum for a kidhood memento you once mauled and threw in the dumpster.

Perhaps you're now a parent and you want your offspring to have a chance at loving what you loved at that age. Or maybe you're trying to achieve some sort of contact with who you once were, the better to understand who you now are. Or maybe you're so secure in your ostensible maturity that you'll just go out and buy what your gut tells you it wants, public opinion be damned.

Whatever the motives of those now flocking around the Kroffts and scarfing up videocassettes of Sigmund, the point is it's happening. It wasn't happening 10 years ago. But it is now.

It seems to occur in a cycle of 18-20 years. Not long from now, Barney the Dinosaur, Pokémon, Sailor Moon, and all that kids love today will be passé and pasttense. But it'll all be back around the year 2019.

Quick story. I've worked for Marty for many years, often writing variety shows starring people who didn't speak English too well. We're outside the convention hall so he can smoke, talking about projects 'n' things, and a woman wanders up and asks us, "Are you involved in this convention?" We say we are. She explains that she has never been to a comics convention or anything of the sort and has no interest at all in that kind of thing —

— but, walking a few blocks from here, she spotted a kid carrying a large sheet of uncut Wacky Packages cards. Her son, who is also not into comics, does love Wacky Packages cards and she would love to procure such a sheet for her boy. The fellow directed her to the con and told her which dealer she should see, since the guy had a few more for sale.

Problem: She does not have enough money to pay entry to the convention *and* purchase the item. And even if she did, she isn't wild about paying $12 just so she can go in, buy something, and then leave. "If I give you the money, would one of you go in and get it for me?" she asks.

Marty is about to volunteer for the task — or maybe volunteer *me* for the task — when the lady notices his name badge. "Marty Krofft?"

The name registers, but she doesn't know from whence. It takes her maybe 30 seconds to burst into a big grin and gasp, "*Lidsville*!" Then she goes on and

Saturday, Nov. 13 — Went today to the National Comic Book, Art, Toy, and Sci-Fi Expo, a three-day affair here in New York. Wish I could say more nice things about the proceedings, but the building seemed ill-suited to its purpose and oversold, with aisles so narrow Calista Flockheart couldn't have navigated them, let alone wide-bodied me. They had most artists stashed away on the fourth floor and a feeble set-up in that room for panels.

I was not the only person who had a run-in with the convention crew, some of whom seemed to think they were herding cattle, not playing host to human beings. Mine was relatively minor, but I offer it as an example of something con organizers ought to remember. Rules ought to have a reason affixed to them and should not be enforced, just because somebody made a rule.

Case in point: There were two doors from the street into the main hall. One was the front door, through which you passed when you entered, picking up your badge on the way in. Someone had decided that no one should exit through this door, despite the fact that there was a big, illuminated EXIT sign over it. In fact, if you followed the permanent signs in the building that directed you to an exit, they led you to this door. But the con wouldn't let you go out this door.

A fellow was standing there — and I guess his main function was to make sure no one got in without a badge or wrist-band. When you tried to go out that way, he'd say, "Sorry — you have to exit through the other door," which meant shlepping back the way you'd probably just come, heading for the other portal, which was back in the dealers' room.

Now, this rule probably made sense early in the day, when a crush of people was massing its way into the room. But the rule was still in force late in the day, when no one was coming in and more people were trying to leave. At one point, I was one of them.

"Sorry, sir," the man said. "You can't exit through this door."

on about how she grew up on Krofft shows, loves them all, and can't believe she is actually talking to the man who made them happen. After about two minutes of this, Marty takes her in and arranges a free admission. Very classy.

Twenty minutes later, I see her leaving with the coveted sheet of Wacky Packages. She comes up and asks if that was really The Marty Krofft. I tell her, yes, that was The Marty Krofft. In fact, I point out, there are a number of folks from TV at this convention ... like, Robert Vaughn — The Man from U.N.C.L.E. — is signing and selling photos.

"Who cares?" she says. "He's only The Man from U.N.C.L.E. I just met The Man from *Lidsville*!"

My evening: Rendezvoused in Times Square with my longtime pal, Richard Howell, who is currently editor of Claypool Comics. We went to see *Epic Proportions*, a non-musical comedy about a '30s film crew filming one of those Roman spectacles in the Arizona desert. It's a cute, funny comedy, though a bit thin for Broadway and $65 seats. Its *raison d'être* is Kristin Chenoweth, who plays the female lead and who is terrific.

Last year, a revival was attempted of *You're a Good Man, Charlie Brown*. It didn't last long, but Ms. Chenoweth snagged raves and a Tony for her work as Sally Brown. She is now among Broadway's brightest stars, which probably means that, within two years, she'll be doing TV and movies and will be too big to play Broadway. But, at least, we've got her for now —

(Or maybe we don't. Just saw on the Internet that *Epic Proportions* is closing. Oh, yeah – and *Kiss Me, Kate*, which I discussed here last week, has opened to, as predicted, rave reviews.)

While I'm rambling: They seem to have settled on an Official City Smell for New York.

It was a toss-up my last few times here between the subway exhaust and cat urine. The winner now appears to be — may I have the envelope and a clothespin for my nose, please? — Hot, Honey-Roasted Nuts! (Applause, applause, applause ...)

Among the displays that Mark might have seen at the National Expo was what Metropolis Collectibles called "The Million Dollar Comic Museum," a display of items valued at more than $1 million.

Photo courtesy Big Apple Conventions

Yes, every third street corner now has a vendor selling open carts of heated, sickeningly sweet almonds, macadamias, and other snackers, and the fragrance carries for blocks — enough to blanket downtown Manhattan in the aroma. What's more, as you pass them, the folks tending the carts all look at you and say, "Nuts?" That's at least a quadruple-entendre, maybe more.

And Guiliani says he's cleaning this place up. I'd have voted for the cat urine, myself ...

Sunday, Nov. 14 — Had to go back to the National Expo today because I wanted to see Joe Simon and a few other folks. Today was actually a lot better than yesterday. Had a nice chat with Patrick Block, who is one of the better talents on Disney Comics these days.

(What? You're saying Disney Comics aren't being published these days? *Au contraire, mes amis.* They're being published and purchased in staggering quantities. They just aren't being published in *America* at the moment, though that may soon change.)

Our topic was how it takes a certain "something" to write and/or draw Disney-style comics — a simplicity that often eludes some very fine writers or artists, especially if they didn't grow up on such funnybooks. This is also true to some extent of super-hero comics; they may *look* easy but it can be deceptively difficult to capture the special quality that sets that kind of story apart from other kinds of stories. I'd write a column about this, if I thought I had the foggiest notion what it is. Anyway, Pat and I talked and then bowed in the direction of where Carl Barks lives.

Then I went down to see Joe Simon, who was swamped by autograph-seekers, most of whom were toting vintage Simon-Kirby comics or reprints thereof. But one kid brought an early issue of *Sick*, and that pleased Joe greatly. He's been thinking, I know, of reprinting some of the early issues of *Sick*, which was probably the best of the eight zillion *Mad* knock-offs. (Lenny Bruce was, appropriately enough, a fan of the magazine.)

All in all, a much better day at the con, this time. The crowd had thinned to about 50%, which was about right for the hall, and the staff seemed to no longer think it was a rodeo. I even managed to sneak out the exit when no one was looking.

Also managed to sneak out of New York when no one was looking, ending a short-but-fun sojourn to Manhattan. I hope, as always, you enjoyed tagging along this way — but if you didn't, I hope you understand. The point of these trip diaries is not to amuse or enlighten you. It's to make the trip deductible and, in that regard, they're wildly successful.

Now, if I can just get the aroma of hot, honey-roasted nuts out of my clothes ...

Mark Evanier gets his mail at PMB 303, 363 S. Fairfax Ave., Los Angeles, CA 90036-3124, and on the 'net at me@evanier.com.

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REALLY? HOW SO?
DO THE MATH! THE 19TH CENTURY ENDED IN 1900 -- THE 20TH BEGAN IN 1901. COUNT A HUNDRED YEARS FROM THERE AND YOU HAVE 2000 AS THE LAST YEAR! (THAT'S WHERE THE "20" COMES FROM.) HOPE YOU DIDN'T DO ANYTHING TOO OUTRAGEOUS!
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CAN YOU MAKE THE "0" INTO A "1"?
STATISTICS
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1900s

A HUNDRED YEARS IN COMICS

Analysis by
Brent Frankenhoff
Ron Goulart
John Jackson Miller
Maggie Thompson

It was, thank heaven, a boring year in comics — that is to say, without too many buyouts, bankruptcies, and goodbyes. So instead, at this time, we'll cast our gaze back on the *really* big moments for comics in the 1900s!

1934 ... SAY, PEOPLE WILL BUY THIS STUFF!

American comic books and newspaper comics were born at about the same time. By the end of the 19th century, newspaper funnies were going strong, at least on Sundays. Comic books of various sizes and shapes, all of them reprinting newspaper strips, showed up soon after.

During the first decade of the 20th century, an assortment of them arrived. Among the earliest titles were *The Yellow Kid, The Katzenjammer Kids*, and *Buster Brown*. Comics featuring these characters were successful, but the strip most often seen in comic books during the years between the turn of the century and the advent of World War I was Carl Schultze's *Foxy Grandpa*. From 1901 to 1916, more than two dozen books reprinted his rather bland pages about a clever old duffer who was continually outfoxing his two prankish nephews. "Bunny" Schultze's feature had begun in 1900 in the *New York Herald*, one of the newspapers involved in the earliest reprint publications. Their books, some of which were hardcovers, were colorful and ranged from 24 to 52 pages. Some measured as big as 10x15"; others were as small as 6½ x 7¾".

Nearly as popular as *Foxy Grandpa* was *Buster Brown*. The creation of Richard F. Outcault, Buster had the mind of a prankish Katzenjammer Kid inhabiting the body of a Little Lord Fauntleroy. Between 1903 and 1917, Buster appeared in nearly two dozen reprint comic books of various shapes, sizes, and colors. Winsor McCay's handsomely drawn *Little Nemo* made its appearance in just two comic books during these years. One was an 11x16½" color reprint of Sunday pages issued in 1906, and the other, 10x14", came forth in 1909.

Collecting the strips. Late in 1902, William Randolph Hearst's *New York Journal* introduced five titles, described as "the best comic books that have ever been published." Each book had cardboard covers, reprinted Sunday pages in full color, and sold for 50¢. The titles, available from Hearst newspaper dealers across the nation, included Rudolph Dirks' *The Katzenjammer Kids* and F.B. Opper's *Happy Hooligan*. A book of Jimmy Swinnerton's kid strip *Jimmy* was released in 1905.

Much of the color went out of comic books in the second decade of the century, when the black-and-white format became the standard. The daily comic strip, with Bud Fisher's pioneering *Mutt & Jeff* as the role model, was becoming increasingly popular. Ball Publishing, in collaboration with Fisher, published its first *Mutt and Jeff Cartoons* book in 1910. Selling for 50¢, the book measured approximately 5x15" and reprinted one daily strip per page. In his joking preface, Fisher, one of the first cartoonists to benefit greatly from merchandising, admitted that the only excuse for publishing the book was "to get the money." Get it he did, since sales figures on that first book prompted Bell to publish four more books over the next six years.

FAMOUS FIRSTS CLEAR THE WAY FOR FUNNYBOOKS TO FOLLOW.

The coming of Cupples & Leon. The largest and most successful publisher of comic books during the first three decades of the century was the now nearly forgotten Cupples & Leon. Based in Manhattan, the firm published more than 100 different issues of a variety of comic-book titles between 1906 and 1934. They issued the majority of their output in the '20s. Like most of its competitors in the then-uncrowded field, Cupples & Leon reprinted newspaper comics and offered no original material. Among its titles were *Buster Brown, Little Nemo, Mutt & Jeff, The Gumps, Bringing up Father, Smitty, Little Orphan Annie*, and *Reg'lar Fellers*. Toward the end of the company's involvement with the funnies, C&L reprinted three of the strips that would become staples of the modern-format, full-color comic books of the '30s: *Tailspin Tommy, Joe Palooka*, and *Dick Tracy*. In 1934, after publishing final issues of *Little Orphan Annie* and *Bringing up Father*, the company took its leave of comics to concentrate on its many boys' and girls' fiction titles.

High adventure. Edgar Rice Burroughs' famous jungle lord made both his comic-strip and his comic-book debuts in 1929. The daily strip adaptation of *Tarzan of the Apes*, drawn by Hal Foster, started in newspapers in January. Later that year Grosset & Dunlap issued *The Illustrated Tarzan Book*, which reprinted the first 78 strips. While the cover of the 50¢ book said No. 1, there was never a second one. When the book was reissued in the Depression year of 1934, the price was dropped to 25¢. Mickey Mouse, cinema star since the late 1920s, first appeared in comic books in 1931. These, published by the David McKay Co. of Philadelphia, reprinted the *Mickey Mouse* newspaper strips that were drawn by Floyd Gottfredson. The books appeared annually through 1934; three of them offered dailies in black and white, the other Sunday pages in full color.

Comics' forerunner. About the only thing that came close to resembling a contemporary comic book in the years from 1900 to 1930 was an experimental magazine called *Comic Monthly*. It first hit the newsstands in January 1922, with each issue devoted to a different comic strip. The magazine sold for a dime, gave the reader 24 pages with a black-and-white daily on each page, and measured 8½x10". It had a soft paper cover and was distributed by the Embee Distributing Co. of New York City. The format owed a great deal to Cupples & Leon's two-bit comic books. But because of the 10¢ price, the cheaper paper, and, most importantly, the fact that it appeared on a regular monthly schedule, *Comic Monthly* was much closer to the comic books that would emerge in the 1930s.

The first title in the 12-issue series was Cliff Sterrett's *Polly & Her Pals*. Next came Rube Goldberg's *Mike & Ike*, followed by C.M. Payne's *S'Matter, Pop?* Subsequent reprints included *Barney Google, Little Jimmy, Tillie the Toiler*, and *Toots & Casper*.

The "Em" in the company name stood for cartoonist George McManus, creator of *Bringing up Father*. His strip had been one of Cupples & Leon's best-selling titles since 1919, which probably accounts for the similarity of appearance between the two lines. The "bee" in Embee was Rudolph Block Jr. His father had joined the Hearst organization in 1896 and became the comics editor of the *Journal* and the *American*.

Early in 1929 George Delacorte, founder of the Dell Publishing Company, also tried his hand at inventing a comic book. What he actually produced, though, looked more like a tabloid funny-paper section. Delacorte had concluded that the best part of the Sunday newspaper was the comics section and so set out to produce one of his own.

The Funnies was a 24-page tabloid with a third of its pages in color. It came out each week and sold for 10¢. In its pages could be found such original features as *Frosty Ayre* by Joe Archibald, *My Big Brudder* by Tack Knight, *Deadwood Gulch* by Boody Rogers, and *Clancy the Cop* by Vic E. Pazmino, who usually signed himself VEP. Pazmino also provided most of the covers. *The Funnies* struggled along for 36 issues before expiring.

The first comic book. The first regularly published comic book in the standard format was *Famous Funnies*. Though it got off to a shaky start and didn't climb out of the red until it had been in business for more than six months, it served as the cornerstone of what was to become one of the most lucrative branches of magazine publishing. For anyone who had a dime in the Depression year of 1934, *Famous Funnies* offered dozens of characters, all of them from the newspapers. The lineup included *Joe Palooka, Dixie Dugan, Hairbreadth Harry, Connie*, and the perennially popular *Mutt & Jeff*. *Buck Rogers* was added in the third issue. The covers, usually drawn by the ubiquitous VEP, showed gatherings of the various characters and promised "100 comics and games."

The success of *Famous Funnies* inspired a great many other publishers to jump into the comic-book business.

– Ron Goulart

1936 ... THE PRINT-OBSESSED OBSESS IN PRINT

THE FAITHFUL SPREAD THE WORD IN FANZINES.

As long as there have been comics, people have collected them. Scrapbooks have been filled with pasted-in strips, cartoons, and articles about favorites. Fan Edgar Church carefully stored his Golden Age comics away after he bought them — keeping them in such gorgeous condition that they carry a mystique to this day.

And comics in specific genres were treasured by fans of those genres through the years. The long-time science-fiction fan and historian David Kyle, for example, was so impressed in 1936 by such comics as Alex Raymond's *Flash Gordon* that he did his own amateur publication about SF comics, circulated to fellow SF fans. Betsy and Ed Curtis (my mother and father) did an amateur magazine called *The Cricket* in the 1940s in which they discussed comics (and named their fanzine after a line from a Walt Kelly "Pogo" story in *Animal Comics*). In the 1950s, many devotees of the E.C. line of comic books corresponded, and some circulated their own publications devoted to E.C.

But it was in the 1960s that scattered comics collectors and readers contacted each other with the determination to produce an ongoing environment in which old comics could be bought, sold, and discussed. The initial focus of some of these amateur publishers and dealers tended to be characters with masks and capes.

The smell of purple Ditto fluid wafted through the basements and home offices of several dozen fanzine producers, and the fluid stained the fingers of those same "publishers" during the 1960s. While some were short-lived one-shots, memorable fanzines of the time included *Comic Art* by Don and me, *Alter-Ego* by Jerry Bails and Roy Thomas (the series of issues was collected in a trade paperback by Hamster Press in 1998), *Rocket's Blast/ComiCollector* by G.B. Love, and *Fantasy Illustrated* by Bill Spicer.

Amateur publishing associations had been going for years in the world of science fiction. October 1964 saw the first mailing of the Comics Amateur Press Association's *CAPA-alpha* #1, with fannish pioneer Jerry Bails as the Central Mailer.

— Maggie Thompson

JUNE

1938 ... THERE'S SOMETHING ABOUT A MAN IN TIGHTS

SUPER-HEROES HIT THE SCENE, HARD.

While comics themselves had been around for a few years when Superman came on the scene in *Action Comics* #1 (Jun 38), his debut heralded a change in comics, the age of the super-hero. Those earlier comics, for the most part, had consisted of newspaper strip reprints and an occasional page of new humorous cartoons.

Despite what would appear to be his overnight success, The Man of Steel was not an instant hit. Created by Jerry Siegel and Joe Shuster, two Cleveland teenagers, *Superman* was initially marketed as a newspaper strip, meeting with rejection after rejection. Finally, when *Action Comics* #1 was scheduled to begin, a cover feature was sought and, as fate would have it, Sheldon Mayer, a young editor at McClure Syndicate, had Siegel and Shuster's proposal on his desk when DC's Jack Liebowitz called searching for material. The strip was sent to DC editor Vince Sullivan who ordered the daily newspaper strip laid out in comic-book format.

During the final years of the 1930s and into the early 1940s, DC, and virtually every other comics publisher, introduced scads of super-heroes, or "mystery men" as they were also called. Many of the earliest had trappings of science-fiction, including secret laboratories, rocket ships, and fantastic gadgets to help them in their fights against crime, while others, such as Batman, relied more on their wits and physical prowess to win the day. But they all touched the yearnings of their young readers.

A number of Superman imitators with similar powers quickly popped up, with the best-known being the original Captain Marvel, who gained his powers from a pantheon of ancient gods invoked by crying the name of the ancient wizard Shazam. An entire family of Marvels eventually joined the pack.

Other super-hero innovations of the early days of what would later be termed "The Golden Age" included the teaming of DC's most successful heroes as The Justice Society of America in *All-Star Comics* #3, a feat duplicated by Timely (later Marvel) a few years later with the short-lived All-Winners Squad. Crossovers other than these teamings were rare; however, several characters would appear together on the covers of some of the anthology titles such as *All-Winners*, *Comic Cavalcade*, and *World's Finest*.

In an effort to give younger readers someone to identify with in the adventures of their favorite hero, the youthful sidekick was introduced with the advent of Robin in *Detective Comics* #38 (Apr 40). More children were placed in harm's way by their super-heroic mentors over the next few years, including Captain America's sidekick Bucky Barnes, The Human Torch's Toro, and The Sandman's Sandy the Golden Boy.

What if super-heroes hadn't been such a dynamic concept that they quickly formed their own genre of comics? Would comic books today circulate among a more general readership? Would there be more and better young readers? Or would comics have vanished from the newsstands?

Adventures of many of the lesser super-heroes began to fade away as the 1940s ended, but DC's big guns of Superman, Batman, and Wonder Woman continued to fight evil throughout the 1950s, with no fewer than nine titles devoted to the trio's adventures, and were in the forefront when The Silver Age began.

— Brent Frankenhoff

APRIL 21,

1954 ... MR. GAINES GOES TO WASHINGTON

BAD COMIC BOOKS! BAA-AAD COMIC BOOKS!

When *Chicago Daily News* Literary Editor Sterling North denounced comic books on May 8, 1940, it was only the opening salvo on the industry. Coming two years after the introduction of Superman, the attack said comic books were "a poisonous mushroom growth of the last two years." North said comic-book publishers were "guilty of a cultural slaughter of the innocents."

Ever since, comic books have bounced along a bumpy path on their trip to recognition as an art form. Attacks have far outstripped public honors, and for every "legitimization" of sequential art as worth attention (here, a Pulitzer Prize, there, a World Fantasy Award), there seem to be five lawsuits against comics and the shops that sell them.

It was at its worst in the 1950s. World War II had put comics in the hands of American servicemen around the globe — and by the early '50s there were several titles aimed at an audience long out of the nursery. As more and more series were aimed at older readers, alarmed critics complained that newsstands were carrying comics that weren't fit for toddlers.

In 1947, FBI Director J. Edgar Hoover had told parents, "Crime books, comics, and newspaper stories crammed with anti-social and criminal acts, the glorification of un-American vigilante action, and the deification of the criminal are extremely dangerous in the hands of the unstable child." And some censors did not want even stable adults to see comic books that might be unsuitable for the youngest readers. (Chicago officials, for example, halted distribution of Charles Biro's *Crime Does Not Pay* in that city.) In a March 1948 *Town Meeting of the Air* radio broadcast, *Saturday Review of Literature* drama critic John Mason Brown described comic books as "the marijuana of the nursery; the bane of the bassinet; the horror of the house; the curse of the kids; and a threat to the future."

By 1954 there were comic-book burnings, other anti-comics demonstrations, Fredric Wertham's *Seduction of the Innocent*, and congressional hearings which included testimony from E.C.'s Bill Gaines. It all led to the Comics Magazine Association of America's introduction of the Comics Code. In one stroke, comics were sent back to the nursery, and many comic-book publishers were put out of business.

In 1989, in *Illinois v. Correa* (familiarly known in the comics community as the "Friendly Frank's case"), a comics-shop manager was charged for having material for adults in his shop. Out of the case was born the Comic Book Legal Defense Fund to help fight legal problems for comics creators and retailers. Cases continue to this day. Within the last 12 months, for example, a 35-year-old West Virginia social worker was taken into custody for selling a copy of *Elfquest* to a minor: his son.

Pastor Martin Niemoeller said years ago, "In Germany they came first for the Communists, and I didn't speak up because I wasn't a Communist. Then they came for the Jews, and I didn't speak up because I wasn't a Jew. Then they came for the trade unionists, and I didn't speak up because I wasn't a trade unionist. Then they came for the Catholics, and I didn't speak up because I was a Protestant. Then they came for me, and by that time no one was left to speak up." Information is available from Comic Book Legal Defense Fund, P.O. Box 693, Northampton, MA 01061, *www.cbldf.org*.

— Maggie Thompson

SEPTEMBER
1956 ... CREATORS STRIKE SILVER, SAVE INDUSTRY!

UNFORTUNATELY, IT LED TO COMICS WITH APES.

The "official" beginning of The Silver Age has been almost as hot a debate topic as "Who's faster, Superman or The Flash?"

In ***CBG*** #1360, appropriately enough, Mr. Silver Age weighed in with his opinion on the subject. His verdict was, "The Silver Age started with *Showcase* #4 (Sep-Oct 56). It ended with *Fantastic Four* #102 (Sep 70), Jack Kirby's last regular-run Marvel issue (#108 was published well after Kirby left), and with *Superman* #232 (Dec 70), Mort Weisinger's last issue before he retired and the title shifted to Julius Schwartz."

There was a dearth of superhero adventures in the early 1950s. With the exception of the introduction of The Martian Manhunter in *Detective Comics* #225 (Nov 55), it wouldn't be until 1956 that DC Editor Julius Schwartz felt the time was right to test the waters for the return of the superhero. His first pick was The Flash and he reintroduced the character with a jargon-filled "scientific" origin scripted by Robert Kanigher in *Showcase* #4 (Sep-Oct 56). A few more adventures of The Scarlet Speedster followed — as did a gradual reintroduction of such costumed folk as Green Lantern.

The Silver Age really picked up steam with the beginning of The Marvel Age of Comics and the publication of *Fantastic Four* #1 (Nov 61). *The Fantastic Four*, as most fans know, was Marvel's answer to DC's highly successful *Justice League of America*. Other Marvel heroes, whose adventures dealt with both world-shattering menaces and common criminals, quickly followed. Like DC, Marvel also returned several of its Golden Age characters, including the Sub-Mariner in *Fantastic Four* #4 (May 62) and Captain America in *The Avengers* #4 (Mar 64).

While many fans consider Marvel and DC's output to be the be-all and end-all of The Silver Age, other companies also produced super-hero adventures that are fondly remembered by their fans.

The American Comics Group, for example, jumped on the bandwagon with Magicman, Nemesis, and the strange hero Herbie. (It would take eight issues of the latter's title before he would don a super-hero costume — long johns, a plunger, and a cape — and become The Fat Fury.) While none of their adventures had real historical impact, they were light-hearted fun hearkening back to The Golden Age.

Charlton produced its own line of super-heroes, including The Blue Beetle, Captain Atom, Nightshade, and Peacemaker. When DC acquired the properties in the early 1980s, they introduced the heroes to the DC universe in 1985's *Crisis on Infinite Earths* and later published new, revamped adventures of the heroes. Archie also didn't let the Silver Age super-hero bandwagon go by. Such of its Golden Age super-heroes as Steel Sterling got a new lease on life, while the Archie gang dressed in tights and goofily fought crime.

The Silver Age produced a number of exceptional stories and seminal characters, many of whom continue to this day. Without the rebirth of these super-heroes and the letters columns of comics in which they appeared, comics collecting would not have taken the paths it still follows today.

— Brent Frankenhoff

JULY 27,
1964 ... GROWN MEN HIDE THEIR SHAME TOGETHER

FIRST CONVENTIONS PROVE THERAPEUTIC.

In the earliest days of comic-book collecting, almost all the activities came in the privacy of home. Maybe you had a buddy at school who read some of the same comics you read. Maybe you came across another newsstand visitor who bought what you were buying. But it was a solitary hobby — and some adults pretended it wasn't even theirs. "I'm just picking up this issue for my little brother."

Once fans started writing to each other and contributing to amateur magazines, though, it was natural for them to want to meet their correspondents — and the professionals they admired — in person. It started with small groups of like-minded people, and in 1964, Bernie Bubnis put together a Monday-afternoon event July 27 in New York City that was promoted to many fans who had not yet met.

Following a successful mini-con the year before, Detroit-area fans, including Shel Dorf, put on the Detroit Triple Fan Fair in 1965. Dorf would later take the lessons learned and start the San Diego Comic-Con with California fans.

By 1966, conventions were proliferating, with John Benson's two-day event in July following much the same format as conventions today — minus a dealers' room. Most of the adults in attendance were professionals, and there were only four females: Western novelist Lee Hoffman, SF fanzine *Xero* Co-Editor Pat Lupoff, Marvel Secretary Flo Steinberg, and me. Program items included a debate between Don Thompson and the Comics Code's Len Darvin — and a speech by Jack Kirby. Stan Lee didn't attend, but Roy Thomas and Jim Steranko did — as did Gil Kane, Otto Binder, Wally Wood, Klaus Nordling, Jerry Robinson, and Archie Goodwin — and a report of the convention by Paul Krassner appeared in *Cavalier*. The majority of the attendees were about tall enough to reach adult shoulder height, as kids flocked to events and covered the hall floors, trading comics and discussing their favorites.

Before the end of the year, Dave Kaler put on another NYC show — and he *did* get Stan Lee. Eventually, cities with large enough fan groups picked dates and put on shows around the nation.

Conventions have served, not only to unite fans, but also to bring together comics pros in an atmosphere of creativity. Creators who labored in anonymity for years have discovered how much the fans appreciate and admire their work. And, primary to many, conventions have permitted collectors to spend weekends in an orgy of acquisition, as they find precious issues to fill collection holes.

— Maggie Thompson

NOVEMBER
1970 ... MINT NEVER MEANT SO MUCH BEFORE

WHAT PRICE, COMICS? WHAT'LL YOU GIVE?

During almost three decades of publication of periodical color pamphlets of cartoon stories (comic books, to you), the only way to get issues you'd missed was to plow through stock at thrift shops and the like. A very few dealers in back-stock magazines made comics available, but there were few standards.

In 1961, comics fans started contacting each other in earnest, and the number of dealers began to increase. Moreover, collectors began trading with and selling to each other. Slowly, steadily, comics prices began to go up. In 1965, Michael Cohen and Tom Horsky produced the digest one-shot *The Argosy Price Guide* for the Argosy Book Shop in Hollywood, but it wasn't widely used. By 1970, though, it seemed that back-issue prices had stabilized. Collector Bob Overstreet went through dealer listings and Jerry Bails' *Collector's Guide to the First Heroic Age* and was supported by other researchers (including Bails) in releasing in November 1970 *The Comic Book Price Guide*. There were 218 pages of listings in the saddle-stitched digest — and for the first time comics buffs had an incredible resource tool.

Until then, fans had collected in a hobby which had no inventory list — and no way to work out what they might need to spend to get what they wanted. Overstreet estimated his print run at 1,800 and doubled that in the next edition. A copy of the eight-year-old *Amazing Fantasy* #15 in Mint condition was listed at $16, more than 100 times its original price of 12¢. No wonder some fans were hostile to its very existence! Yet it was an incredible research tool — and it provided an information base which continued to expand every year. By the mid-1980s, other price guides — many of them specializing in specific aspects of comic books — had proliferated. And some of those prices had reached heights undreamed of only 15 years before. (That *Amazing Fantasy* #15 in Mint condition 15 years later was listed at $1,100. And today? Somewhere in the neighborhood of $30,000.)

In addition to their value as research and pricing tools, price guides provide information on multiple printings of a given issue or counterfeit comics, as in the case of *Cerebus* #1 and *Teenage Mutant Ninja Turtles* #1.

— Maggie Thompson

SEPTEMBER 5, 1972 ...

OUT FROM BEHIND THE BIG BONGS

NO MORE SNIDE COMMENTS FROM THE 7-11 CLERK.

In the late 1960s, underground comix were distributed to "head shops," which added that reading matter to an eclectic mix of stock which included drug paraphernalia. Some of these establishments began to branch out and offer customers a selection of other comics, including back-issue stock.

It's estimated that, when the Berkeley, Calif., comic-book shop Comics & Comix was founded Sept. 5, 1972, there were fewer than a couple dozen comics shops in the country. In 1975, Phil Seuling — who also was a pioneer in New York City comics conventions — began direct distribution of Marvel and DC comics to such comics specialty shops.

The carrot Seuling offered the publishers was that the stock he ordered was sold to him on a non-returnable basis. Unlike the arrangement in the newsstand market — which took comics at random and could return unsold copies — Seuling's plan meant that the publisher knew (even in advance of setting the print run) exactly how many copies it had sold.

In addition to comics from those mainstream publishers, Seuling provided a venue for comics from small publishers aiming at this new "direct" market, including such series as *Cerebus* (1977), *Elfquest* (1978), and *Sabre* (1978).

It took five more years after these smaller projects for DC to release the first issue of *Camelot 3000*: a 12-issue maxi-series produced exclusively for the comics-shop market. A year and a half later (Spring 1984), Peter Laird and Kevin Eastman released 3,000 copies of *Teenage Mutant Ninja Turtles* #1, and the impact of the direct market was felt in the general entertainment industry.

April 1992 was the cover date of the first issue of *Comics Retailer* from Krause Publications. It was the first controlled-circulation trade journal for the comic-book specialty field — a trade journal which will celebrate its 100th issue in May 2000.

The number of comics shops approached 10,000 during the speculative boom of the early 1990s, but quickly contracted. Today, there are approximately 3,600 comics shops in North America. Most do not limit their stock to comic books, but offer a wide range of comics-related products, including games, videos, and action figures.

— Maggie Thompson

APRIL 6, 1984 ...

BLACK AND WHITE AND BLED ALL OVER

PUBLISHING BECOMES A POPULIST MOVEMENT.

As stores and mail-order services developed in the 1970s, the instant "collector's item" comic book became more of a possibility, with demand spiking — and, often, dissipating — for such newer titles of the times as *Conan the Barbarian, Howard the Duck, Red Sonja, Uncanny X-Men, Warlord, New Teen Titans,* and *G.I. Joe.*

It wasn't until the mid-1980s that interest by collectors interested in acquiring multiple copies of titles for their short-term resale value grew strong enough to cause publishers to respond. The direct-market distribution system made it possible for independent publishers to reach a majority of existing stores, and it had already generated a number of cult hits, such as *Cerebus* and *Elfquest*. In 1984, the appearance of another independent black-and-white title first advertised in the Apr. 6, 1984, ***CBG***, *Teenage Mutant Ninja Turtles* (with a print run of only 3,000) combined with a PR campaign to create a collector's item of then-unimagined proportions. The title went to five printings, and consumers caused runs on other contemporary independent titles.

The real boom — and subsequent crisis — took hold when comics publishers, traditionally slow to respond to trends, took advantage of the simplicity of the distribution system and the affordability of producing comics in black-and-white to produce dozens of new titles claiming to be the next "hot collector's item." From late 1985 to early 1987, every other comic book seemed to be a play on the *Teenage Mutant Ninja Turtles* title: *Adolescent Radioactive Black Belt Hamsters, Cold-Blooded Chameleon Commandos, Pre-Teen Dirty-Gene Kung-Fu Kangaroos, etc.* But, while first issues of several series shot to $10 or thereabouts, the steadily growing volume of titles available made for few buyers for recent back issues — and, eventually, for new titles, as well. Once the hit and miss of investing in black-and-white titles became mostly miss, collectors returned their attentions to color titles from traditional publishers. By the time the dust settled, many independent publishers, retailers, and one major distributor were out of business.

— John Jackson Miller

NOVEMBER 17, 1992 ...

A $30 MILLION DAY — AND THE DAYS AFTER

COMICS TAKE OVER THE WORLD, THEN GIVE IT BACK.

Comics has always been a cyclical business, but the trebling of the business from 1991-1993 — and the subsequent return to 1990 levels — were like nothing ever seen before. Those who understood how the market had reached the top of the cliff weren't surprised when it went in the ditch. Newer players weren't so lucky.

As in the mid-1980s, the consumer base had swelled with adolescent males, and the distribution system made it easy for new companies to reach a mass audience.

However, the differences were profound and had a major effect. First, computer separation processes made it easier for anyone to produce a color comic-book, and a plentiful, low-price paper supply made it cheaper to publish them. Second, an additional half-decade had caused the number of potential creators, publishers, and retailers to explode. And, most important, whereas the wave of speculation in the mid-1980s had "come from *within* the comics-collecting community, thanks to media attention focused on comics, the new, larger wave of speculators came in from *outside* the hobby. Speculators who had already collapsed the sports-card market were seeking new items to invest in, and comic books were already present as sidelines in many sportscard stores. As the so-called "card weasels" began investing in comic books, many publishers, old and new, targeted products to them, and several price guides went to monthly publishing schedules.

Because of the magnifying effects of the speculators, fan interest in the launches of Marvel's "adjectiveless" *Spider-Man* title in 1990 and the "adjectiveless" *X-Men* title in 1991 exploded into sales sensations — by some reports, selling 1 million and 7 million copies, respectively. But, unhindered by sentimental allegiances to Marvel or DC, these new customers sought out products of new, non-traditional publishers. Valiant Comics titles appreciated in value quickly, as did those from the upstart Image Comics in mid-1992.

But it was "The Death of Superman," a storyline in DC Comics titles, that was the watershed. Promoted heavily by the publisher as a major news event, it evidently caught many networks on a slow news day. On Nov. 17, 1992, DC shipped between 2.5 million and 3 million copies of *Superman* #75. They vanished from stores, as the issue brought more new customers into comics stores than ever before. In Detroit alone, more than 175,000 copies sold in one day. Retailers couldn't keep up with demand, and some hiked prices *that day* as high as $30 on the copies they had left. Price resistance was nowhere to be found, and customers unable to buy copies bought whatever else they could find. The few thousand retailers shared in what may well have been a $30 million day for the comics industry.

Understandably, perspective became difficult to come by.

Such gimmicks as signed-and-numbered comics, "zero issues," comics with premiums, and comics with special-effect covers were introduced by publishers to meet this new demand for specialty items, the net effect really only being an increase in price that lingered long after the gimmicks were gone. Meanwhile, such cable shopping channels as the Home Shopping Network and QVC began selling these "enhanced" comics at high prices to a consumer base that *really* didn't know much about the products.

Speculators turned their attention to new products as quickly as they could hit the market — turning their attentions from Image to DC to Marvel to Valiant to Defiant and back again so quickly that retailers couldn't keep up.

New companies hit the market with little information, and many were talked of by speculators as "the next big thing" even before they went to press. At least one price guide was found to be printing after-market prices on comic books that hadn't even been published yet.

As before, the glut of new comic books — more than 700 per month by mid-1993 — eventually strangled the life out of the speculator boom. "Next big things" Majestic, Dagger, Triumphant, and others failed to capture the same lightning, and speculators began to leave the hobby in droves, often leaving retailers with heaps of unsold material. Other non-speculators — long-time fans — left for other reasons. The quality of comics in general had suffered during the glut, and the perceived entertainment value declined, as the price of paper skyrocketed in 1994.

Whatever the causes, the effect on retailers was a disaster. Reports said that close to 1,000 of the stores which had appeared to meet the additional demand had closed in the first quarter of 1994. Survivors tightened orders considerably, and by 1995 little remained of the speculator market for new comic books.

Now that the demands of the remaining consumer base have redirected publishers toward producing and retailers toward buying works of quality, some stabilization is occurring at last. Retailers, who had cut orders to the bone, have reported stronger sales and have been receiving comics that they were initially too conservative on.

Problems remain — some players remain who are too cash-poor to take full advantage of a healthier market — but the wild ups and downs of speculation seem to be a thing of the past.

For now...

— John Jackson Miller

CBG Fan Awards: THE FAVORITE WRITERS OF THE CENTURY

1 Stan Lee

#1 favorite of *CBG* readers and Pros • #2 favorite of Fans

Talk about a Silver-Age Sweep: Lee won the Alley Awards for Favorite Writer six straight years in a row, from 1963 to 1968.

One of the architects of the "Marvel Age of Comics," Lee was instrumental in the creation of nearly every major (and minor) Marvel character during the early 1960s. In the years since stepping down as Marvel editor in chief, he has scripted the *Amazing Spider-Man* newspaper strip, made countless convention appearances, hosted a series of videotape interviews with prominent comics creators, and, in the past year, started his own website. Quite a change for a man who started his career getting coffee for the Timely bullpen.

2 Alan Moore

#1 Favorite or Fans • #2 favorite of *CBG* readers and Pros

One of the earliest British creators to win American notice, Moore captured U.K. attention with his update of Marvelman. His '80s revamp of *Swamp Thing* and his *Watchmen* electrified readers. He's reworked *Supreme* for Rob Liefeld, teamed with Eddie Campbell on *From Hell*, and started his own line, published by DC under the modest imprint "America's Best Comics." He won the ***CBG*** Fan Award for Favorite Writer in 1985, 1986, and 1987. With his output recently, could he be a good bet for 1999?

3 Neil Gaiman

#4 Favorite of Fans • #5 Favorite of *CBG* Readers • #7 Favorite of Pros

Gaiman is another three-time winner of the ***CBG*** Fan Award for Favorite Writer, taking the honors in 1991, 1992, and 1993. Another English import, Gaiman was influenced by Moore's work on *Swamp Thing* and pitched several ideas to DC before the company accepted his *Black Orchid* mini-series. The success of that project led to his seminal work *Sandman*, the only comic-book story to win a World Fantasy Award (in 1991).

4 Gardner Fox

#3 Favorite of *CBG* Readers • #4 Favorite of Pros • #11 Favorite of Fans

Fox started working for DC in 1937 and eventually won an Alley Award for Favorite Writer in 1962. He wrote many of the adventures of The Justice Society of America and its Silver Age incarnation, The Justice League of America. But he worked on many, many characters — including creating The Flash for *Flash Comics*, not to mention Hawkman — and pioneered "book-length" comics stories. Oh, yes, and the Silver Age's Adam Strange.

5 Roy Thomas

#3 Favorite of Pros • #7 Favorite of CBG Readers • #9 Favorite of Fans

Thomas won the Alley Award for Favorite Writer in 1969, the Goethe Awards for Favorite Writer in 1970 and 1972 and the Comic Fan Art Award for Favorite Writer in 1974. He brought Conan to comics and used his series, including *The Invaders*, *All-Star Squadron*, *Infinity, Inc.*, and *Young All-Stars*, to "explain" continuity gaps of the Golden Age.

It wasn't as close a call overall as some we've seen in this process (heck, we've already had a tie), but Alan Moore's sizable edge among fans in general really gave Stan the Man a run for the title. Lee edged out Moore with support from the generally older groups of pros and ***CBG*** readers.

Neil Gaiman, Gardner Fox, and Roy Thomas are actually the top three of a quintet of closely placing creators. Thomas just edged Carl Barks out for fifth overall, and Chris Claremont was just behind Barks. Slightly further back in our hybrid tallies were our eight-place writer, Frank Miller; our ninth-place writer, Will Eisner; and our tenth-place writer, Denny O'Neil.

Voters speak out!

Sean M. Meiers
Stafford, Va.

Not only have I never read a book by **John Ostrander** that I haven't liked, but he possesses the uncanny ability to take an established character and put an entirely new spin on him or her without invalidating any of the character's previous history (Firestorm, Spectre). He is also able to write a wide range of material, not limited to any one genre.

He is the writer I want to be most like.

Lee Houston Jr.
Houston, Texas

1970s — Torn between Cary Bates and Elliot S. Maggin.
1980s — Marv Wolfman.
1990s — Torn between Mark Waid and Peter David.

John E. Petty
Irving, Texas

Stan Lee. If Julie Schwartz laid the foundation for the Silver Age of comics, then Lee gave it form and function. The first to make comics characters real people, Stan gave us heroes we could believe in and heroes we could learn from. Runners-up: Neil Gaiman, Alan Moore, Roy Thomas, Garth Ennis.

Joseph M. Tages II
Anaheim, Calif.

Jim Shooter's second *Avengers* stint was his best work ever. He left the series early, but the Hank Pym storyline was masterfully wrapped up by Roger Stern (my second-favorite writer).

Brian Jones
Phoenix, Ariz.

Alan Moore was easily the most influential comics writer of the last 20 years, especially during his late '80s peak. Alan Moore vs. Will Eisner wasn't an easy choice, but for pure writing ability, the win goes to Moore.

CBG Readers

Stan Lee	21.4%	Bill Finger	1.2%
Alan Moore	16.6%	Archie Goodwin	1.2%
Gardner Fox	5.9%	Jerry Siegel	1.0%
Frank Miller	4.9%	Mark Waid	1.0%
Neil Gaiman	4.8%	Marv Wolfman	0.9%
Carl Barks	4.5%	John Stanley	0.8%
Roy Thomas	3.9%	Jim Shooter	0.6%
Will Eisner	3.3%	Al Feldstein	0.6%
Peter David	3.2%	Harvey Kurtzman	0.6%
Kurt Busiek	3.0%	Paul Levitz	0.6%
Denny O'Neil	2.8%	Grant Morrison	0.6%
Chris Claremont	1.5%	Dave Sim	0.5%
Steve Englehart	1.3%	Gaylord DuBois	0.5%
John Broome	1.3%	Jack Kirby	0.5%
John Byrne	1.3%	**Others**	9.7%

Comics Professionals

Stan Lee	24.5%	Neil Gaiman	3.5%
Alan Moore	21.6%	John Broome	3.0%
Roy Thomas	7.4%	Robert Kanigher	2.2%
Gardner Fox	6.5%	George Carlson	1.7%
Will Eisner	5.5%	Jim Starlin	1.6%
Denny O'Neil	4.9%	Len Wein	1.6%
Carl Barks	4.7%	**Others**	11.3%

General Fandom

Alan Moore	18.7%	Kurt Busiek	4.1%
Stan Lee	11.8%	Roy Thomas	3.9%
Chris Claremont	10.5%	Harvey Kurtzman	3.7%
Neil Gaiman	9.3%	Gardner Fox	2.5%
Peter David	4.4%	Rumiko Takahashi	2.4%
Mark Waid	4.3%	Frank Miller	2.1%
Carl Barks	4.2%	**Others**	18.1%

Jeffrey C. Wooten
Grifton, N.C.

My vote goes to "the good duck writer," **Carl Barks**. Barks made me think of Donald Duck as a comic-book super-star first and an animated legend a very far second. His Donald and Gladstone contests rank as my favorite rivalry in the history of comics (sorry, Batman and Joker) with his Scrooge and Beagle Boys battles a close runner-up (sorry, Superman and Lex).

Models of perfection, his epics, 10-pagers, and throwaway gags are timeless fun, and his ability to combine adventure and comedy with waterfowl still charms me today. When I was creating my list of nominees for Favorite Comic-Book Story, his tales occupied all five positions. Due to his stories, I never wanted to go to Walt Disney World for vacation. I wanted to go to Duckburg. (Silver: Alan Moore; Bronze: Arnold Drake.)

Karl Wilcox
Chester, S.C.

Paul S. Newman wrote many of the Dell and Gold Key comics I grew up with.

Walter M. Marvin
Albany, N.Y.

I picked **Roy Thomas** because of his work on *Avengers*, *Defenders*, and *Conan* (color and black-and-white). Steve Englehart and Steve Gerber were close.

John G. Pierce
Columbus, Ohio

Carl Barks. What more needs to be said? (Otto Binder and John Broome were next in line.)

Richard Bell
St. Petersburg, Fla.

John Broome. Crisp, well-crafted stories that were filled with characterization without being forced were Broome's forte.

Kenneth Feduniewicz
Island Heights, N.J.

Al Feldstein was at the helm of a smaller line (E.C.) than most but had to write cogently and cohesively in tandem with the greatest lineup of artists ever to work in comics: the fabled E.C. stable.

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CBG Fan Awards: THE FAVORITE PENCILLERS OF THE CENTURY

1 Jack Kirby

#1 favorite of *CBG* readers and Pros • #3 favorite of Fans

"No contest," said John E. Petty of Irving, Texas. "If it weren't for Kirby, we wouldn't be having this discussion." Kirby won an Alley Award for Favorite Penciller in 1967. A prolific artist, "King" Kirby's Golden Age career highlights included the co-creation of Captain America, The Boy Commandos, and the first romance comic book, *Young Romance*. He pioneered many comic-art techniques and remains the most influential artist in the super-hero field.

In the late 1950s and early 1960s, Kirby came to Marvel, where he was in on the ground floor of the "Marvel Age of Comics" and the co-creation of such characters as The Fantastic Four, Thor, The Incredible Hulk — then created yet more for DC.

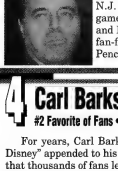
2 George Pérez

#1 Favorite of Fans • #3 favorite of *CBG* readers • #18 favorite of Pros

Perhaps best-known for his super-hero crowd scenes, Pérez has probably drawn nearly every character at both DC and Marvel over the years. His life-like images of muscular (not musclebound) men and beautiful women have won him a legion of fans in that same time. Today, he is working on his creator-owned *Crimson Tide* and teamed with writer Kurt Busiek on *Avengers* (Vol. 3). Pérez won the ***CBG*** Fan Awards for Favorite Artist in 1983 and 1985 and Favorite Penciller in 1987, 1997, and 1998.

3 Neal Adams

#2 Favorite of *CBG* Readers • #3 Favorite of Pros • #12 Favorite of Fans



"Neal Adams' near-photographic pencilling style revolutionized comics more than any other artist over the last 30 years," said Kenneth Feduniewicz of Island Heights, N.J. "Widely imitated — but, when Adams is on his game, never equalled." Striking covers for both Marvel and DC in the late 1960s and early 1970s made Adams a fan-favorite, and he won the Alley Awards for Favorite Penciller in 1969 and 1970.

4 Carl Barks

#2 Favorite of Fans • #4 Favorite of *CBG* Readers • #5 Favorite of Pros

For years, Carl Barks worked in anonymity, with only the name "Walt Disney" appended to his work as the creator. It was only after Disney's death that thousands of fans learned that it was Carl Barks whom they'd been calling "The Good Artist" ever since they first saw his creations, including Uncle Scrooge McDuck and Gyro Gearloose. His fans deluged the ***CBG*** fan awards in 1996, though William Van Horn took the pencilling award (for ducks).

5 Curt Swan

#4 Favorite of Fans • #6 Favorite of CBG Readers • #20 Favorite of Pros

Best known for his definitive work on the Superman titles beginning in the mid-1950s and continuing for the next 30 years, Swan defined the look of a Man of Steel who radiated power whether he was standing still or engaged in heroic action. On the other hand, his Clark Kent was a believable milquetoast with whom readers could sympathize.

It wasn't hard to figure who took the honors overall in this category: Jack Kirby was the favorite of ***CBG*** readers and pros by a wide margin.

According to our overall tallies, Carmine Infantino just missed placing sixth. Seventh through tenth overall: John Byrne, Gil Kane, Gene Colon, and Frank Miller.

Voters speak out!

John E. Petty
Irving, Texas

Kirby's approach to comics was operatic in its scope, exploring everything from man's perception of and relationship to himself and others, to the grandeur and glory of profound cosmic mysteries. From small intimate human moments (*FF* #51, "This Man, This Monster") to broad, sweeping cosmic spectacles (the "New Gods" saga), Kirby could do it all. A true giant of the industry. Runners-up: Jim Steranko, Frank Brunner, Mike Grell, Gene Colan, Don Heck.

Lee Houston Jr.
Houston, Texas

Curt Swan, especially when inked by Murphy Anderson.

Brian Jones
Phoenix, Ariz.

Argh! How to choose? As a life-long Bat-fan, I really wanted to give this to Dick Sprang for his body of work, which I adore. But I grew up on those Jim Aparo *Brave and Bolds*, and the topic is, after all, "Favorite Penciller." When I think of Batman, I think of **Aparo**. Edge: Gentleman Jim, and curse you for making me choose!

Sean M. Meiers
Stafford, Va.

Howard Chaykin not only did the original *Star Wars* adaptation that started me into collecting comics but he also did *The Micronauts* (another title I started getting when I first started collecting), *American Flagg!*, *Cody Starbuck*, *Monarch Starstalker*, *The Shadow* limited series, and *Black Kiss* — the signed, limited edition poster of which is framed and hanging on my office wall.

Jeffrey C. Wooten
Grifton, N.C.

There are tons of reasons "the good duck artist," **Carl Barks**, gets my vote for favorite penciller, but I'll just pick my favorite scene.

In "The Mines of King Solomon," Scrooge and his nephews are surrounded in the desert by desperadoes, and their only hope for survival is to use a whistle that can call various animals. Only this time, every creature in the animal kingdom comes stampeding in a wild frenzy, including a gorilla! That gorilla, which absolutely has no business in a desert, cracks me up every time I see it. (Silver: Milton Caniff; Bronze: Steve Rude.)

Bruce Anderson
Lincoln, Neb.

This was the hardest category of all. It changes daily. Joe Kubert, Gil Kane, and Gene Colan, along with Jack Kirby, are equal. (Almost forgot: Steve Ditko.) *All* of them need their work reprinted for future readers.

Karl Wilcox
Chester, S.C.

Harvey Eisenberg, a former MGM animator, drew *Tom & Jerry* and most of the early Hanna-Barbera comics (*Ruff & Reddy*, *Huckleberry Hound*, *Quick Draw McGraw*, *Yogi Bear*, *The Flintstones*, *etc.*) His other credits include Edgar Bergen's *Charlie McCarthy* and Walt Disney's *Mickey and the Beanstalk* and *The Reluctant Dragon*.

R. Robert Pollack
Brooklyn, N.Y.

Russ Manning had a slick, clean style and characters. Had a graceful anatomy. He did a fantastic job on *Korak, Tarzan*, and *Magnus* comics at Gold Key in the 1960s. He took over the Sunday *Tarzan* comic strip and did a marvelous job writing and drawing it! He wrote and drew the *Star Wars* comic strip in 1979. It was reprinted by Dark Horse comics and was called *The Early Years*. His art always will be respected, because his style was consistent and fluid throughout his illustrious career.

Walter M. Marvin
Albany, N.Y.

Bill Everett has always been my favorite artist. He was and still is my favorite — especially his 1950s Marvel Boy, Venus, horror, and Sub-Mariner work and his awesome work on Sub-Mariner's series around 1970 and 1971 (pencils and inks).

John G. Pierce
Columbus, Ohio

Carl Barks. (Beck, Schaffenberger, Raboy, Swan — this is hard!)

Richard Bell
St. Petersburg, Fla.

Ross Andru drew just about every major character at the "Big Two." When he drew these characters, he told a good story and bridged cartoonism with realistic illustration. He was the logical choice for the first DC-Marvel crossover, since he was an important artist on both; his work on the crossover was one of the great art jobs ever.

Kenneth Feduniewicz
Island Heights, N.J.

If **Neal Adams** never drew another line, he'll always be remembered for helping to bring about social justice for Siegel and Shuster.

CBG Readers

Jack Kirby	27.8%	John Romita Sr	1.4%
Neal Adams	10.7%	Frank Miller	1.3%
George Pérez	8.6%	Jim Steranko	1.1%
Carl Barks	3.9%	Al Williamson	0.9%
Steve Ditko	3.7%	Alan Davis	0.7%
Curt Swan	3.4%	Reed Crandall	0.7%
John Byrne	3.3%	Carmine Infantino	0.7%
Gil Kane	2.1%	Russ Manning	0.7%
John Buscema	2.1%	Alex Toth	0.6%
Will Eisner	2.1%	Paul Gulacy	0.6%
Gene Colon	1.8%	Steve Rude	0.6%
Barry Windsor-Smith	1.5%	Jerry Ordway	0.5%
Jim Aparo	1.4%	Bill Everett	0.5%
Wally Wood	1.4%	**Others**	15.9%

Comics Professionals

Jack Kirby	22.0%	Will Eisner	2.7%
Carmine Infantino	12.7%	Frank Miller	2.6%
Neal Adams	10.2%	Nick Cardy	2.6%
Al Williamson	4.0%	Jim Steranko	2.4%
Carl Barks	3.5%	Alex Toth	1.8%
Wally Wood	3.4%	Dick Sprang	1.7%
Dick Ayers	2.9%	**Others**	27.5%

General Fandom

George Pérez	18.1%	Barry Windsor-Smith	3.2%
Carl Barks	8.2%	John Byrne	3.1%
Jack Kirby	7.6%	Frank Miller	2.9%
Curt Swan	7.2%	Jim Lee	2.9%
Todd McFarlane	5.1%	Neal Adams	2.9%
Gil Kane	4.0%	Alan Davis	1.8%
Gene Colon	3.6%	**Others**	29.4%

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This section features listings for retail comics stores around the world. Traveling comics collectors of all types search for new stores to dig through on their vacations, business trips, etc. Advertise your establishment here, including approximately ten words of miscellaneous description, for only $3.50 an issue. You can buy this space in increments of 26 or 52 issues, for $91.00 or $182.00 respectively. Send in your store name, address, phone number, and approximately ten words of description, along with your payment. If you stock Comics Buyer's Guide we'll put your listing in boldface type.

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Name: _____

Contact person: (This will not appear in the listing) _____

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Phone: _____ **FAX:** _____ **Do you carry Comics Buyer's Guide in your store?** _____

Description: _____

_____

Photocopies Accepted

CBG Fan Awards: THE FAVORITE SERIES OF THE CENTURY

1 Fantastic Four Vol. 1 (Marvel)

416 issues, Nov 61-Sep 1996

#1 favorite of *CBG* readers and Pros • #3 favorite of Fans

Heralding the "Marvel Age of Comics," *Fantastic Four* #1 shipped to a newsstand dominated by Western and DC in late 1961. The series was Stan Lee and Jack Kirby's answer to DC's *Justice League of America*. While it was a team title like *JLA*, the series' tone was different, captivating readers with dynamic art and vibrant scripting. The four who were battered by cosmic rays and acquired superpowers soon met an array of memorable characters including Galactus, The Silver Surfer, Doctor Doom, The Watcher, and The Inhumans. *Fantastic Four* won Alley Awards for Favorite Comic Book in 1962, Favorite Group Title in 1966 and 1967, and Favorite Adventure Title in 1968 and 1969.

2 Sandman (DC) Jan 1989-Mar 1996

#2 Favorite of Fans • #3 favorite of *CBG* readers • #5 Favorite of Pros

Sandman won the ***CBG*** Fan Award for Favorite Comic Book in 1992, 1993, and 1994, and the standalone story involving *A Midsummer Night's Dream* won the World Fantasy Award for Best Short Story. Writer of every episode of the Dream series was Neil Gaiman, and all covers were by Dave McKean. The series showed off the interior art of a variety of illustrators, for whom Gaiman customized each story or story arc. DC has kept reprints constantly in print, and sales have been steady since their initial release.

3 Amazing Spider-Man Vol.1 (Marvel) 441 issues Mar 1963-Nov 1998

#2 Favorite of *CBG* Readers and Pros • #8 Favorite of Fans

"With great power comes great responsibility," the lesson learned by Peter Parker in *Amazing Fantasy* #15 during his origin as Spider-Man, came to bear on the ongoing series and set its tone — with Stan Lee and Steve Ditko's Spidey fighting villains, while trying to raise money for his Aunt May's medicine. This won the ***CBG*** Fan Award for Favorite Story for 1986, as well as the Alley Awards for Favorite Adventure Hero Comic Book in 1963, 1964, 1965, 1966, and 1967.

4 Justice League of America Vol.1 (DC) 261 issues Nov 1960-Apr 1987

 # 3 Favorite of Pros • #5 Favorite of Fans and *CBG* Readers

"Just Imagine!" said the ad copy for the first teaming of DC's Silver Age heroes, a concept the company had tried successfully with The Justice Society of America in the 1940s. Though The JSA's adventures ended after a little more than a decade, The JLA's continue to this day. Perhaps it's the changing roster or more epic adventures (including annual team-ups with their JSA predecessors), but there seems to be no stopping this juggernaut team.

5 Uncanny X-Men (Marvel) 375+ issues, Sep 1963-present

#1 Favorite of Fans • 10 Favorite of CBG Readers • #18 Favorite of Pros

Originally conceived as a thinly veiled attack against prejudice, *The X-Men*, after an interim multi-year run as a reprint title, came into its own in 1975 with a revamp by Len Wein and has spun off multiple series in the years since. This won the ***CBG*** Fan Award for Favorite Comic Book in five times: in 1982, 1984, 1988, 1989, and 1990.

It should, perhaps, come as little surprise that the winners of the final four awards — story, writer, penciller, and series — are related. The all-time Favorite Writer and the all-time Favorite Penciller teamed up to publish the all-time Favorite Comics Story in the all-time Favorite (did someone say "World's Greatest?") Comics Magazine.

FF got some competition, however, with *Uncanny X-Men* and *Sandman*'s good showings with general fandom. *Uncanny* (which also got votes as "*X-Men* Volume 1") just edged out *Avengers* for fifth. *Legion of Super-Heroes* had seventh all to itself, while *Batman*, *The Spirit*, and *Uncle Scrooge* rounded out the Top 10 overall.

Voters speak out!

Lee Houston Jr.
Houston, Texas

Adventure Comics. I miss the days of the anthologies and the 80- and 100-page reprints.

John E. Petty
Irving, Texas

Preacher. Over the top, funny, and infinitely revealing. Ennis' examination of man and his relationship to God is always rewarding. One of the few comics that my wife and I actually look forward to each month. We'll be sad to see it come to an end. Runners-up: *Mister Miracle* (first series), *Avengers* (third series), *Sandman*.

Paul E. Kusnerik
Darlington, Pa.

Defenders. What's not to love about this series?

First, Marvel called them a "Non-Team," so there were none of the formalities of a conventional team title.

Second, because of this "Non-Team" status, any of the Marvel universe's heroes could be considered a member.

Finally, the shifting membership of the group allowed for different combinations of heroes (and heroines) every few issues.

Here's hoping for a return of *The Defenders* soon.

Joseph M. Tages II
Anaheim, Calif.

Team titles are my favorites and the **Shooter-Stern *Avengers*** were the cream of the crop.

Brian Jones
Phoenix, Ariz.

Not *Legends of the Dark Knight*, not *Shadow of the Bat*, but plain ol' (and still the best) ***Batman***. How did it edge out *Detective Comics* in my book? Who knows? It was my first exposure to comics and is still the title I seek out in my completist mode.

Sean M. Meiers
Stafford, Va.

Grimjack is hands down my all-time favorite comic book. Ostrander, Truman, Mandrake, Steve Pugh, Flint Henry, Kim Yale. *[**Spoiler warning:** Significant plot points of the series are revealed.]* Some of the best stories written, the main character actually gets killed, the extremely tight whole series, some of the best artists, a supporting cast so well-written that the writer had to "kill" them, because they were taking over the series, the best back-up "title," and the greatest letters column I have ever come across.

This is one of those unknown gems of comic history. Why more people haven't read this title is beyond me.

Jeffrey C. Wooten
Grifton, N.C.

The major problem with picking a favorite in this category is that every series suffers a dip in quality at some point in its history. *New Teen Titans*? Outstanding when crafted by Pérez & Wolfman but a snooze afterward.

Fantastic Four? A history of greatness but pretty unbearable for me to read ever since John Byrne left the title in 1986.

However, bookended by Carl Barks' masterworks and Don Rosa's rip-roaring "Life and Times" serial, ***Uncle Scrooge*** has never failed to entertain me, even when it resorted to European imports. It was the title that always bought an instant smile to my face when it was the mystery middle comic in those old Whitman three-packs, and I never missed an issue when Gladstone resurrected it in the mid-'80s.

Bone was a close runner-up, but it was just too recent a title for me to select in a century-end survey, and the overall story hasn't concluded for me to make a fair, qualitative decision. (Silver: *Bone*; Bronze: *Donald Duck Four-Color*)

Bruce Anderson
Lincoln, Neb.

Every so often I go back and reread the ***T.H.U.N.D.E.R. Agents*** series. I wish DC would buy the rights and publish a series or two.

It needs to be collected via the Archives or like DC's Fourth World

CBG Readers

Fantastic Four	12.5%
Amazing Spider-Man	8.4%
Sandman	7.5%
Avengers	5.2%
Justice League of America	4.3%
Legion of Super-Heroes	3.7%
Batman	3.3%
Uncle Scrooge	2.1%
Spirit	2.1%
Uncanny X-Men	2.0%
Superman	2.0%
Detective Comics	1.9%
Adventure Comics	1.9%
Cerebus	1.8%
New Teen Titans	1.4%
Captain Marvel	1.4%
Green Lantern	1.4%
Silver Surfer	1.3%
Conan the Barbarian	1.2%
Walt Disney Comics and Stories	1.2%
Swamp Thing	1.1%
T.H.U.N.D.E.R. Agents	1.1%
Blackhawk	1.0%
Action Comics	0.9%
Flash	0.9%
Incredible Hulk	0.9%
Little Lulu	0.9%
Mystery in Space	0.9%
Others	25.7%

Comics Professionals

Fantastic Four	7.6%
Amazing Spider-Man	6.9%
Justice League of America	6.2%
The Spirit	5.2%
Sandman	4.3%
Adventure Comics	3.3%
All-Star Comics	3.3%
Cerebus	3.3%
Mad	3.2%
Daredevil	2.9%
Batman	2.8%
Superman	2.8%
Weird Fantasy	2.8%
Others	45.4%

General Fandom

Uncanny X-Men	10.0%
Sandman	8.9%
Fantastic Four	7.2%
Avengers	5.0%
Justice League of America	4.6%
Legion of Super-Heroes	4.5%
Kurt Busiek's Astro City	3.6%
Amazing Spider-Man	3.4%
Batman	3.2%
Acme Novelty Library	3.1%
Uncle Scrooge	3.1%
American Flagg!	2.6%
Superman	2.6%
Others	38.2%

Comics Buyer's Guide COMICS OF THE CENTURY Final Results

Favorite Comic-Book Publishing Company: ..... **DC**
Favorite Newspaper Comic Strip: ... **"Calvin and Hobbes"**
Favorite Publication about Comic Books: ..... **CBG**
Favorite Limited Comic-Book Series: ..... **"Watchmen"**
Favorite Comic-Book Character: ..... **Batman**
Favorite Comic-Book Inker: ..... **Terry Austin**
Favorite Comic-Book Colorists: .. **Marie Severin/Lynn Varley**
Favorite Comic-Book Cover Artist: ..... **Brian Bolland**

Favorite Comic-Book Editor: ..... **Stan Lee**
Favorite Comic-Book Painter: ..... **Alex Ross**
Favorite Comic-Book Letterer: ..... **Todd Klein**
Favorite Graphic Novel: .. **"The Death of Captain Marvel"**
Favorite Comic-Book Story: ..... **The Galactus Trilogy**
Favorite Comic-Book Writer: ..... **Stan Lee**
Favorite Comic-Book Penciller: ..... **Jack Kirby**
Favorite Comic-Book Series: ..... **"Fantastic Four"**

reprints. I love these characters. Modern readers have no idea what they've missed.

Walter M. Marvin
Albany, N.Y.

I picked ***Avengers*** because of the writings of Stan Lee, Roy Thomas, Steve Englehart, and the art of Jack Kirby, Don Heck, John and Sal Buscema, Bob Brown, and Dave Cockrum. And George Pérez (post and present).

Richard Bell
St. Petersburg, Fla.

From Stan Lee — Jack Kirby — to Roy Thomas, John Buscema to John Bryne, ***The Fantastic Four*** has always been good reading.

Anthony Falkenthal
Slinger, Wis.

Kurt Busiek's Astro City combines the simplicity of the 1960s DC stories and the continued stories and characterizations of the 1960s Marvel comics, with the sophisticated storytelling of the 1990s. Alex Ross' covers and the inside art complement the writing.

No gratuitous violence, nudity, or hints of sex. Real people who happen to be super-heroes. Issues #1 and #6 (Vol. 1) are good examples.

Kenneth Feduniewicz
Island Heights, N.J.

In ***Creepy***, Jim Warren gave us all the best of the E.C. artists (many whose work matured and improved) *plus* the best of the latter half of the century's better comics artists (Steve Ditko, Gray Morrow, Neal Adams, Richard Corben, among others). All that — and Archie Goodwin, too!

*[**JJM:** Thanks to everyone for participating! Let's do it again in a hundred years or so.*

*We'll be taking a little breather before we get into the 1999 **CBG** Fan Awards, but start figuring out your picks now! Don't forget to consider those titles that may have missed the eligibility cut last year due to their publication dates. If it came out in December 1999, odds are it's not a 1999 title.]*

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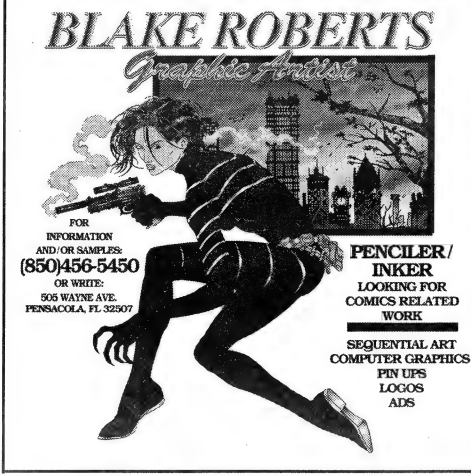

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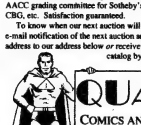

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BLACK MAGIC #1 VG+ $75, V2#1 FN+ $60, V2#2 GVG $26, V2#3 FA $20
BLUE BOLT WEIRD TALES #116 FA/G $35
CLIMAX #5 G+ $13
CRIMES MYSTERIES #15 VG+ $60
FANTASTIC #6 PR $10
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FRANKENSTEIN V3#4 FA $100grn, V3#5 FA $18 logo
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COLLIER'S, LOOK, SEP, New Yorker and other gag cartoon originals and anthropologies always wanted. Special wants include Busino, Caplan, Dedini, Dempsey, Gallagher, Interlandi, Kaz, Ketcham, Macaulay, Notziger, Richter, Ross, Shirvanian, Vill and Zeis. Please write: Bill Bush, Box 61868, Houston, TX 77208-1868.

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SELF CARICATURES of comic and gag cartoon artists from 1940s through 1980s always wanted. Please write: Bill Bush, Box 61868, Houston, TX 77208-1868.

FRANK FRAZETTA oil Beyond the Farthest Star, 2nd Version for Ace p.b. cover. Call or write: Andrew Steven, c/o, Ian's, 1151 2nd Ave, New York, NY 10021. 212-979-9205.

CHRIS WESTON art; Reed Crandall Hop-Frog art; John Prentice comic book art. Send list to: Greg Wilson, 139 Park Ave., Madisonville, KY 42431.

BYRNE, COCKRAN X-Men wanted. Collector seeking art from Uncanny X-Men 94-143. Neal Adams X-Men art also. Contact Chris at Carly@semo.net

STARLIN WARLOCK wanted. Will pay top dollar for any Starlin Warlock or Capt. Marvel cover or splash or will trade. Also want Surfer cover by any artist. 650-961-3505 days, 408-378-9798 eve.

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BLONDIE, PHANTOM, Modesty Blaise, Secret Agent X-9, On Stage, Juliet Jones, Mandrake, Send photocopies, price, condition to Patrick Adzima, 5 Heather Road, Ellington, CT 06029-3610.

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DICK TRACY "Woo Woo Sisters" (Dell) VG+ (1947) $75 postpaid, Lost In Space (1967) VG- $15 postpaid. Gordon Sclar, 5010 Lakeview, Fayetteville, NY 13066. 315-637-8549.

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WANTED! WEIRD: December 1974, September 1979, December 1980, March 1981 and any 1982 issues! Gene Brosson 760-247-1428, 22676 Ottawa Rd, Apple Valley, CA 92308.

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4221 Science Fiction/Horror Wanted
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4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
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4611 Portfolios/Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
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TWO SCARCE Burroughs Fanzines: ERB-DOM #5, Oct 1962, and #52, Nov 1971. Both mint. Offers? Norrel Johnson, 1951 W Burnside #1509, Portland, OR 97209.

IS ANYONE interested in my comics? Send for list if you are. I hope you are. Thanks. Send for a SASE. Thanks again. Novalee Percefull, 2991 Kelly Rd., Aledo, TX 76008. 817-443-0269 after 1pm before 7pm.

IS ANYONE interested in my comics? Send for list if you are. I need money. Thanks. Send for a SASE. I hope you are interested. Novalee Percefull, 2991 Kelly Rd., Aledo, TX 76008.

RECORD ALBUMS! Books (Whitman, Hardy Boys, Time- Life "Old West") paperbacks (TV, Celebrity, misc) magazines (Playboy, Penthouse, others!) Inquiries, (99¢ LSASE)? CDF, Box 113, Jonestown, TX 62952.

BETTIE AND Bunny with Cheetah's, 8"x10" B&W photo signed by Bunny, $15 includes priority postage. Bunny Yeager, 9301 NE 6th Ave (O-311), Miami, FL 33138.

IS ANYONE interested in my comics? Send for list if you are interested. I hope you are. Thanks. N. Percefull, 2991 Kelly Rd., Aledo, TX 76008. 817-443-0269 after 1pm before 7pm.

PHANTOM MENACE on CD. Digital sound and picture on subtitled VCD, playable in any CD-Rom or DVD player. $30 ppd. redtnt@aol.com

WILDWEST SLURPEE cups and 1974 Wildlife Slurpee cups, $3 each plus shipping. Call for list. Mitch, 281-444-6293.

FAR SIDE mugs, Still in box, 1984. Box has wear but mugs never used. 2 different, shipping extra, $7 each. Jeff 513-922-0498 or secchdhd@aol.com

4661 MISCELLANEOUS, WANTED

WANTED VIDEO Tapes of Charlie Chan films and TV series Wagon Train VHS. Peter Garcia, Box 711 Road #130, Hatillo, PR 00659.

I STILL need Enterprise 'E' ornaments! Will trade anything on website. See me at FX2000, Orlando, Jan. 15-16 (www.fxshow.com), Booth #215. buymystuff2@juno.com. 941-966-6816. http://collectibleshop.tripod.com.

"VERTIBIRD" TOY Helicopter set from the 1970's. Flies in a circle at the end of a rod. Gene 281-347-0648.

SONGWRITER SEEKS groups or artists to record original material for exploitation. I have Rock, Blues, Country, Pop; will share publishing. Call Hayward 904-755-9278.

POWERPUFF GIRLS, Dexter's Laboratory Fans. Would like to write people interested in these cartoons. Charles Kline, PO Box 791, Cleveland, MS 38732-0791.

MARTIAL ARTS Videos featuring Jim Kelly wanted. Including Black Samurai, Death Dimension (AKA Black Eliminator) etc. Dave, 12 Eliot Drive, Vernon, CT 06066.

ALLEY OOP. Wanted most anything, collectables, comics, pins, books, K5 vol.1 also Boots and Buddies. Ray Snodgrass, 27515 Ynez, Temecula, CA 92591. Fax 909-693-0743.

SUPERMAN HAWAIIAN Shirt wanted. Color black with planets and little superman on shirt. XL. L.Florio, 157E Church St, Bergenfield, NJ 07621-1831. 201-501-8012.

4661 MISCELLANEOUS, WANTED

TARZAN CUP- Mid Nineties- Smokey Mountain Knife Wroks. Manning art, other Tarzan items. John Rose, 713 Oak Street, LaCrosse, KS 67548. 785-222-3657.

"SYLVIA KOSCINA" movies, photos, magazines, 127 movies. Looking for videos. Hous of Terror (1953) NM, $250. Jim Dallmeier, 9047 Aero Dr., Pico Rivera, CA 90660.

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AD&D TO Vampire and everything in between. New RPG's 2/3 off. Free list. Rich Swan, 2620 30th St, Des Moines, IA 50310.

ILA FIGURES boxed set one (mint unopened) with Holo-Batman and Flash, $35 total to: R.L. Sayre, PO Box 6835, Seffner, FL 33583.

VERTIGO'S "DEATH" t-shirt II still mint in bag, $20 postage paid to: R.L. Sayre, PO Box 6835, Seffner, FL 33583-6835.

AUNT MAY Doll, 1998 toy biz, mint in box, $50 postpaid. Don Feruglio, 15 Fairmont Ter, West Orange, NJ 07052. 973-325-3169.

GOT NO Computer to visit my site? Come see my stuff at FX2000, Booth #214, in Orlando, January 15-16. (http:// www.fxshow.com). Charles Reagle 941-966-6816. buymystuff2@juno.com. http://collectibleshop.tripod.com.

FRANKLIN MINT Looney Tunes Chess set for sale. Complete and registered number. Make offer. Dave Pfeil or Don Hamer 518-622-2601 or DNDComics@aol.com or PO Box 414, South Cairo, NY 12482.

FUNNY FACE Drink onopened pack, Injun Orange, Mint, $450. Will trade for Chinese Cherry unopened pack. Marc, 516-829-8376 till 10pm EST. marcbimon@netscape.net

4701 NOVELTIES, TOYS, GAMES WANTED

TREKKERS AND Toy Collectors! See 4 Voyager Castmembers (Tuvok, Chakotay, Neelix, Doctor) at FX2000 in Orlando, Jan. 15-16. (http://www.fxshow.com). I'm Booth #215. 941-966-6816. buymystuff2@juno.com. http://collectibleshop.tripod.com.

SUPERMAN WANTED! You know it and I know it: I buy Superman stuff. Check my eBay auctions: superfl62@aol.com. Danny Fuchs, 209-80 18th Ave., Bayside, NY 11360.

BUBBLEGUM CRISIS! Model kits esp. "Priss" Bursting out of hard suit with dagger. Samuel Joyner, Rt#3 Box 257-B Tall Oaks Rd, Tarboro, NC 27886.

HERMAN MUNSTER, (Mattel 1960s), "talking" doll/ handpuppet. Mute OK. Have beautiful King Kong cartoon handpuppet (Mattel 1960s) (talker needs repair) to trade. Doug 361-572-8658. haze54@excite.com

LUNCH BOXES: 50's Superman, Flintstones, Popeye, Dr. Seuss, Bozo, 'dome', Looney Tunes TV set, Munsters, Supercar, Yellow Submarine (original), Kellogg's, Batman, more. Doug Hazlewood, 361-572-8658. haze54@excite.com

WANTED: HALLMARK ornaments Star Trek DS9 Defiant Runabout. Will trade Lion King ornament, boxless, 1991 Shuttle. CM Taylor, 6708 Parsons Blvd. 6B, Flushing, NY 11365.

4800 FANZINES, FOR SALE

WEEKLY WRESTLING Newsletter $2. We also have worldwide video search. We find any movie or wrestling tape. Call 702-392-8593 for more information and catalog.

YELLOWBACK LIBRARY is a monthly magazine for collectors of Juvenile series books. Sample copy $3. Box 36172, Des Moines, IA 50315.

JAPANESE ANIMATION -zine & club. News, reviews, translations, classifieds. Plus 25% discount on videos. Long SASE or hasshin@tiac.net. Anime Hasshin, PO Box 5121, Manchester, NH 03108.

FREDERIC WERTHAM! "World of Fanzines", 1973 hardcover (N.O.S./ Fine Dj) in original shrinkwrap, $85 plus $3 postage. Dan Fleming, 515 Boulder, Lawrence, KS 66049. (flemmo@bigfoot.com)

COMICS FANZINES 1960s, 1970s, RBCC, Burroughs 'zines, pulp fanzines, more. Send long SASE for list. James Van Hise, 57754 Onaga Trail, Yucca Valley, CA 92284.

4801 FANZINES, WANTED

RB-CC #48, 49 and Fantasy Illustrated #1 thru 5 wanted. Tom Stein, 11 Elm St, Norwalk, CT 06850. 230-831-8065.

CENTAURIAN SENTINEL B5- zine. Looking for issues #2 and #26. Photcopies OK. Also want other B5 items. hasshin@tiac.net Lorraine, PO Box 5121, Manchester, NH 03108.

DEL FLORIA'S press or other Uncle fanzines. Bill Finocchiaro, 611 Kimball Ave., Fulton, NY 13069. 315-593-3454. e-mail: bfinn@camden-middle.moric.org

WANTED: Omniverse #3, any condition. This is Mark Gruenwald's '70s fanzine about comics continuity. E-mail: lymond@peaknet.net Mail: Zanvil, 228-G Freedom Dr., Belleville, IL 62226.

4900 NEWSPAPER STRIPS, FOR SALE

GREAT VARIETY Sundays. 1930s, 1940s, 1950s, 1960s, 1970s, 1980s. Dick Tracy, Flyin' Jenny, Pogo. $1 catalog, refundable. Bill Coble, 331 Roosevelt, Shawnee, OK 74801. 405-275-4004.

4901 NEWSPAPER STRIPS, WANTED

BUYING COLLECTIONS Phone/ Fax 510-666-0732. Stanland Drive #1563 Solano PMB #155, Berkeley, CA 94707-2116.

SPIRIT TABLOID size newspaper sections from late 1940s through early 1950s always wanted. Machamer, Flowers, Simms Campbell and Partch cartoons tear sheets also wanted. Please write: Bill Bush, Box 61868, Houston, TX 77208-1868.

STRIP COLLECTIONS wanted: Rip Kirby, Juliet Jones, Secret Agent Corrigan, Apt. 3-G, On Stage. Also books reprinting adventure strips. Dragon Lady Press, etc. Steve 803-738-3761.

MILTON CANIFF original art and ephemera pertaining to Steve Canyon and Terry and the Pirates always wanted, especially Dragon Lady related. Please write: Bill Bush, Box 61868, Houston, TX 77208-1868.

DAILIES ALLEY Oop 1935-98, Buz Sawyer 1951-89; Captain Easy 1945-88; Flash Gordon 1942-84; Rip Kirby 1947-98, Donald Whyte, 46 Greenwood Place, Buffalo, NY 14213. 716-882-2875.

WANTED: BUZZ Sawyer and Tim Tyler's Luck Sunday strips from 1941-1945. William Seager, 3014 Karen Drive, Las Cruces, NM 88001.

DIGRESS
(From Page 58)

works, the episode that was delayed involved the student body of Sunnydale High unleashing a barrage of arrows, spears, pitchforks, and flamethrowers against a gigantic serpent, who was only dispatched when the library was blown up (the power of the printed word, indeed.) Why, precisely, was this preempted? Because it was going to upset teens?

What teen could possibly see any connection between such an obvious fantasy setting and the real-world horrors unleashed in Colorado? Because it was going to inspire imitative behavior? Well — good. I should hope it would. If a giant serpent attacks a high school, I'd like to think the kids would muster *some* sort of defense, rather than just stand about and get eaten.

Most obvious means of killing two birds with one stone: *Rudy, mayor of New York and noted defender of artistic freedom, is earning himself more friends.* He's endeavoring to introduce new policy which would mandate that — if homeless individuals do not take jobs offered them — then not only would they be thrown out of homeless shelters, but their children would be taken away and placed in foster care. Every group from support-the-homeless organizations to those manning the already-overburdened foster care program had a fit, and Rudy suddenly found himself back in court. I'm sure the courts were just thrilled to see him so soon after ruling against his attempts to deprive the Brooklyn Museum of funding because of the controversial "Sensations" exhibit.

So how can Rudy kill two birds with one you-know-what? Simple. If he's *really* worried about keeping the homeless gainfully employed, he should hire them to picket the Brooklyn Museum. He could even form them into a for-hire all-purpose "strikeforce." He could call them "Rudy's Raiders." They would be available to go anywhere, anytime, for the purpose of protesting whatever they're needed to protest. If nothing else, they could follow "Sensations" around.

Most annoying toy packaging: *The Beatles* ***Yellow Submarine*** *figures.* There's no disputing the on-model perfec-

I have a couple more "Mosts" to hand out, but they'll wait until next week.

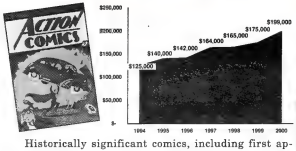
Peter David, writer of stuff, can be written to at To Be Continued Inc., P.O. Box 239, Bayport, NY 11705.

Comics Buyers Guide RESALE REPORT

Dec. 19, 1999 — Dec. 25, 1999

Compiled by BRENT FRANKENHOFF
CBG Price Guide Editor

Reliving memories through reprints



Historically significant comics, including first appearances and major character changes, have almost always commanded premium prices in the back-issue market. Perhaps the most significant is the one that started the entire super-hero genre, *Action Comics* #1.

As ComicBase's Pete Bickford said, "If you had a spare dime in June 1938, you could pick up this hefty comic book featuring the first appearance of Superman, as well as Western hero Chuck Dawon, boxer 'Pep' Morgan, super-magician Zatara, and numerous other adventure and humor strips. Prices vary wildly on the few near-mint copies that survive today, but a truly pristine version could reasonably be expected to fetch just under $200,000 at auction. DC's new *Millennium Edition: Action Comics* #1 reprint, however, can be yours for just the cover price of $3.95."

Reprints of other significant comics are the focus of this week's report.

DETECTIVE COMICS #27

DC • May 39
Cover 10¢

Depending on whose movie came out last, Superman and Batman often swapped bragging rights as to whose first appearance was worth more. Batman comes in second this year, (at least until some bat-crazy billionaire runs up the price the next time one comes up for auction). The *Millennium Edition* reprint, however, will set you back less than the cost of a #7 combo at Burger King ($3.95).

Current NM price: $170,000

MARVEL COMICS #1

Marvel • Oct 39
Cover 10¢

If you have an urge to read the first adventure of The Sub-Mariner, you *could* throw down the current Near-Mint price to pick up a copy of his first appearance. Penny-pinchers might be tempted to pick up the recent reprint *Marvel Mystery Comics* #1 for $3.95. Don't. It actually reprints material from *later* issues of *Marvel Mystery*. Instead, pick up *Invaders* #19 for a reprint of Subby's first adventure.

Current NM price: $110,000

FLASH COMICS #1

DC • Jan 40
Cover 10¢

If you'd like to read The Flash's origin story in the original issue in Near-Mint, get ready to pony up serious cash. Those numbers are enough to make the $49.95 *Golden Age Flash Archives* #1 (featuring The Flash's first 17 adventures) look like a steal.

Current NM price: $68,000

TALES FROM THE CRYPT #33

E.C. • Jan 53
Cover 10¢

Reprints are a great way to go, even when you don't need to employ scientific notation to list the price of the original. Hats off to Russ Cochran for reprinting the entire E.C. line from the 1950s in a series of affordable comics. His *Tales from the Crypt* #17 reprints this issue, which featured The Crypt Keeper's "origin," and it goes for its original cover price of $2.50. For a few hundred dollars, fans can even collect Cochran's hardcover reprints of the entire E.C. line, saving more than $100,000 in the process.

Current NM price: $575

pricing research

Is provided by CBG and COMICBASE. Silver Age to present information will be available in the *Comic Book Checklist and Price Guide Year 2000 Edition*. Order at (800) 258-0929 or online at *www.comicsbuyersguide.com*.

COMICLINK COMMENTS

BY JOSHUA NATHANSON

BATMAN #33

DC • Mar 46
Cover 10¢

This Golden Age Batman issue was sold at a 25% discount. The seller was motivated, so he discounted the price and the item sold quickly. Always a perennial seller, Christmas covers attract additional interest during the holiday season and sell briskly to collectors reliving childhood memories.

Sold in VG for: $205

CAPTAIN FLIGHT #1

Four Star • Mar 47
Cover 10¢

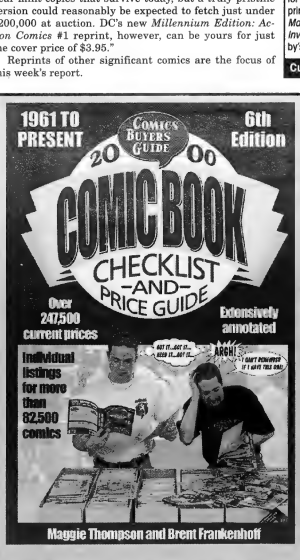
This issue is a highly sought after L.B. Cole cover and is scarce in any grade. In this condition, with white pages, it is downright rare and definitely one of the nicest copies in existence. The two factors that combined to create the realized price were extremely high demand for this issue and lack of supply in this condition. Collectors are willing to pay for the best.

Sold in NM- for: $2,500

Joshua Nathanson is CEO of ComicLink (**www.comiclink.com**), an online marketplace where a wide selection of condition-verified, investment-quality comic books and related memorabilia are bought and sold.

feedback

Looking for the value of a specific issue? Noticed a recent trend? We'd like to hear from you. E-mail us at cbgnews@krause.com. Please specify whether you're a collector, retailer, or show dealer.



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(Cost per ad per issue: ads must run consecutively to earn contract discounts. Limit 6 Trader spaces per page per advertiser.)

1 Issue	6 Issues	13 Issues	26 Issues	52 Issues
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C. RETAILER DIRECTORY ..... $3.50 per issue

Leads fans to your cash register! List your store name, address, phone number and 15 words of description. Sold in 26 and 52 week increments. It's targeted more to the comics buff than the yellow pages - and it's more cost effective. If you sell COMICS BUYER'S GUIDE in your store, we will publish your listing in bold face type at no extra charge.

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NAME _____
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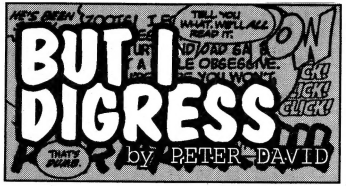


Yes, it's that time again: The annual awarding of the "Most Awards," named after the immortal Donny Most for no particular reason. In keeping with the pointlessness of naming them after the actor who portrayed Ralph on *Happy Days*, these awards are randomly given out to totally arbitrary categories in whatever way it suits the voting body (namely me). Which, when you get down to it, is pretty much how all awards are put together.

*[**Editor's Note:** Items for this feature, which lists appearances in comics stores and lecture halls — **not conventions** — of writers, artists, and editors should be submitted **as far in advance as possible**. We need your information **at least two weeks in advance of the signing** to have a sporting chance of getting it in.*

*The notices must be written — **we cannot take these by telephone** — and kept brief, preferably in the format used here. Send to **Now Appearing**, c/o **Comics Buyer's Guide**, 700 E. State St., Iola, Wis. 54990 or fax it (again c/o **CBG**) to (715) 445-4087.*

***Please note:** This is a free service.]*

January 20

Keith R.A. DeCandido (writer of *Star Trek: The Next Generation — Perchance to Dream*) at Mysterious Galaxy, 3904 Convoy St., San Diego, **California** from 5 to 7 p.m.

February 6

Jeff Krell (Ralf König's English translator and publisher, creator of *Jayson*) at A Different Light, 489 Castro St., San Francisco, **California** 94114, from 3:30 to 4:30 p.m.

Most ungrateful parents: *Pressure groups going after Harry Potter.* Here we have parents and educators extolling the virtues of J.K. Rowling's *Harry Potter* series (or, as we in the industry like to call it, the *Books of Magic* rip-off). Here's a group of books that Gameboy-obsessed kids are actually picking up and reading, reducing some parents to tears of joy that finally, finally, something clicked. Yet now scare groups are trying to get the books pulled from schools because of the presence of dark and frightening magic in the books. They're worried about the negative influence it could have on today's youth. As Jon Stewart dryly said on *The Daily Show*, these groups are "diligently protecting America's youth from an 11-year-old fictional character."

Let's weigh the odds on this one. What are the odds of kids reading Harry Potter and taking up black magic (chances: minimal) versus the odds of kids wanting to read other material once they've devoured the existing books, including other fantasy novels and perhaps even — gasp — comic books (chances: pretty darned good)? I think I'll play those odds, thanks.

Most impressive film debut by a videogame character: *The World Is not Enough.* Yes, that's right. With absolutely no fanfare whatsoever, James Bond suddenly found himself side-by-side with Lara Croft of *Tomb Raider*, played by Denise Richards with far less animation than Lara usually displays. Sure, sure, she changed out of the outfit and called herself "Christmas Jones" (providing a punchline I saw coming about two seconds after the name was uttered), but we know who she *really* was.

Most overreaction by a publisher of comic books: *Archie Comics.* Archie execs went postal when Melissa Joan Hart, aka Sabrina the teen-age witch, did a photo layout for *Maxim* magazine. This "Bare Witch Project," as it were, depicted Hart in a lingerie layout that was about as erotic and revealing as a Sears catalog. But Archie demanded that she offer a profuse apology for corrupting the purity of the character. Yeah, right, witches are considered by Americans to be the ideal role models for America's youth; that's why parents' groups are going after the Harry Potter books. It's not as if Hart did an interview in *Nickelodeon* magazine in which she told kids that they should give the Sabrina drinking game a whack; the overlap between young viewers and *Maxim*'s audience is minimal-to-non-existent.

Besides, I think the Archie folks forever forfeited the right to sanctimoniously ride around on their high horses after they allowed the production of the *Return to Riverdale* movie 10 years ago. (Veronica flouncing around in a teddy to seduce Archie? Oh, yeah. That's instructive to kids everywhere.)

Most interesting real-world application of comic-book logic: *The Jim Carrey-Andy Kaufman connection.* Reviewers are already saying that Carrey's impersonation of Kaufman is beyond uncanny. Ahhh, but no one has made mention of the following simple question: Has anyone ever seen Jim Carrey and Andy Kaufman *together*? Hmm? Hmm? That was all Lois Lane needed for decades to try to establish a one-and-the-same riff for Clark Kent and Superman.

In all seriousness ... I still refuse to believe Kaufman is dead. I've said it before; I'll say it again: I think he faked it. The timing is too precise, the nature too bizarre. Me, I think Kaufman is off in a Tibetan monastery somewhere, laughing at the world that has transformed him into a legend and he's waiting to see if the film and Carrey are up for Oscars. Imagine Jim Carrey winning for Best Actor. He stands there on stage and says, "But you know ... this award is really for Andy." At which point Kaufman comes out, turns goggle-eyed to the audience, says, "Tenk you veddy much," and walks off. Many would call it the biggest news of a resurrection in 2,000 years: Bigger. After all, the last guy credited with a return from the dead was only gone for three days and he needed God's help.

Hmm. Jim Carrey. Check the initials. Coincidence? I think not ...

Most annoying addition to the Star Wars canon: *Midichlorians.* Yes, I know, I know, you thought it was Jar-Jar Binks. It's natural that you would think so. But, no, it's midichlorians, introduced in *The Phantom Menace* as a pseudo-science underpinning for The Force. This torques me for several reasons.

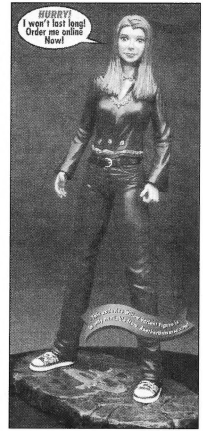
First, it undercuts the best-known line from the first three films: "May The Force be with you." Well, that's no longer something you can really cross your fingers over and hope for the best, now, is it? Either The Force is going to be with you or it's not, and the question of whether The Force is coming along for the ride was determined at your birth. It doesn't matter whether your heart is pure or you believe in your cause or you're fighting for the right or the fates are on your side. It's predestined, depending upon how many members of this strange little symbiotic race are floating around in your bloodstream.

Second, remember how Grand Moff Tarkin referred to the Jedis' philosophies as a "religion." That's how I always viewed it: a belief system. A spiritual thing that, if you worked at it long enough, rewarded you with the ability to kick butt and take names on a cosmic level. T.M. with teeth.

I liked the notion that one's capability for accomplishment was predicated entirely upon one's personal dedication, bravery, and purity of vision. The notion that Jedis are chosen on the basis of a blood test is absolutely appalling. It transforms the Jedi Knights from spiritually uplifted and knowing individuals to a biologically predetermined master race.

I mean, c'mon. Darth Vader was able to tell that The Force was strong within Luke while he was flying kilometers behind him at high speed during an aerial death duel. I think everyone felt it was a given that Jedis just "know" this stuff. Did they really need to add the science-fiction equivalent of an EPT test?

Most aptly named merchandise: *Willow in Tight Red Pants.* "Buffy and Angel fans, take notice!" declares the Another Universe catalogue. "[We have] acquired an exclusive super-sexy variant ... figure, and it can be yours *free*!" The name of the variant figure? "Willow in Tight Red Pants." And there's a nice color picture of her, with a deer-in-the-headlights expression, and, sure enough, she's wearing tight red pants. I don't know why this breaks me up. Maybe it's because it reminds me of the insidiously catchy "Devil with the Blue Dress On." Maybe it's because of the contrast it provides to, say, the seemingly endless line of Batman figures. "Batman in Battle-Ready Action Glider!"



"Batman in Snow Camouflage Armor!" "Willow in Tight Red Pants!" Or maybe it's just the way the words roll trippingly off the tongue: "Willow in Tight Red Pants."

They only have 5,000 left. For the record, she's also wearing a very nice loose-sleeved blue shirt with gold trim and what appear to be standard-issue Keds. But, you know — it's really the tight red pants that make the ensemble. I may just run out and get myself a pair.

And, speaking of Buffy, *et al.* ...

Most odd display of showbiz responsibility: *Delaying **Buffy the Vampire Slayer**'s season ender.* As a result of the Columbine shooting, it was decided that the second episode of "Graduation Day," the climactic two-parter that wrapped the third season of *Buffy The Vampire Slayer*, would be delayed so as not to upset the already-frazzled high school kids. Apparently, you see, the show involved mayhem at the high school.

The problem is that practically *any* episode of the first three seasons of *Buffy* you can think of involved, to some degree, mayhem at the high school. It's *always* farfetched mayhem, and this time out was no exception. ***[Spoiler Warning:** In the rest of this entry Peter gives away the ending of the third season of the show. We are, of course, in the midst of the fourth season by now.]* While crime dramas displaying guns and bombs (the weapons of choice for real-world chaos) continued unabated on net-

(Continues on Page 55)

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	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.35	5.65	8.00
500	19.35	24.00	34.90
1000	28.45	33.75	58.00
5000	124.70	152.45	273.00
PCode:	SNC2	SNC3	SNC3R

REGULAR MARVEL 7-1/8 x 10-3/8 *Fits 1962 - 1972 Comics*

	2 Mil	3 Mil	RESEALABLE 3 Mil
100	4.35	5.65	8.00
500	19.35	24.00	35.90
1000	28.45	33.75	59.65
5000	124.70	152.45	273.00
PCode:	SMAR2	SMAR3	SMAR3R

DELL & SILVER AGE 7-1/2 x 10-3/8 *Fits 1950 - 1962 Comics*

	2 Mil	3 Mil
100	4.85	6.20
500	19.80	24.55
1000	35.50	41.10
5000	158.90	189.30
PCode:	SDSA2	SDSA3

GOLDEN AGE COMICS 7-7/8 x 10-3/8 *Fits Pre-1950 Comics*

	2 Mil	3 Mil
100	5.15	7.10
500	20.10	27.90
1000	36.45	47.70
5000	170.00	220.70
PCode:	SGA2	SGA3

MAGAZINES

	STANDARD 8-5/8 x 11-1/8		LARGE 8-7/8 x 11-1/8	
	2 Mil	3 Mil	2 Mil	3 Mil
100	7.25	9.35	8.00	10.30
500	28.35	34.00	31.10	37.40
1000	43.90	55.85	48.20	61.45
PCode:	SMAG2	SMAG3	SMAGL2	SMAGL3

LIFE MAGAZINE

	REGULAR 10-1/4 x 12-1/4		LARGE 10-7/8 X 14-1/4	
	2 Mil	3 Mil	2 Mil	3 Mil
50	4.90	6.70	5.95	7.60
100	8.65	9.30	9.20	11.00
500	37.50	41.90	40.20	48.45
1000	59.75	77.56	66.45	86.40
PCode:	SLMR2	SLMR3	SLML2	SLML3

TABLOID (No Flap)

	REGULAR 12 x 19		LARGE 14-1/4 x 19	
	2 Mil	3 Mil	2 Mil	3 Mil
50	8.90	11.10	9.20	13.25
100	12.40	16.45	13.55	19.40
500	47.05	64.35	51.75	75.95
1000	89.30	122.20	98.30	144.30
PCode:	STAB2	STAB3	STABL2	STABL3

ORIGINAL ART (No Flap)

	REGULAR 10-1/2 x 19	LARGE 11-1/2 x 19
	3 Mil	3 Mil
100	12.90	14.20
500	49.55	54.90
1000	93.90	104.40
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NEW COMIC	KCB30N	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
6-11/16 x 10-3/8	KAF28N	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40N	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
REGULAR MARVEL	KCB30R	ECONOMY	0.030	2.90	5.35	8.25	29.10	53.75
6-15/16 x 10-3/8	KAF28R	INTERMEDIATE	0.028	5.90	10.55	16.50	66.65	117.50
	KAF40R	SUPERIOR	0.040	10.30	19.10	33.30	144.70	251.80
DELL & SILVER AGE	KCB30DSA	ECONOMY	0.030	3.55	5.55	8.75	35.45	60.00
7-3/16 x 10-3/8	KAF28DSA	INTERMEDIATE	0.028	7.10	11.25	17.40	70.85	124.60
	KAF40DSA	SUPERIOR	0.040	11.00	19.35	36.65	153.50	266.85
GOLDEN AGE	KCB30GA	ECONOMY	0.030	3.80	5.90	9.25	37.25	63.55
7-11/16 x 10-3/8	KAF28GA	INTERMEDIATE	0.028	7.60	11.75	18.50	74.45	131.65
	KAF40GA	SUPERIOR	0.040	11.85	21.50	37.50	162.70	282.95

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		50	$9.25
25	$18.00	100	15.30
50	28.75	500	58.30
100	50.00	1,000	79.30+Frt
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25	125.00 +Frt

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5	24.15
25	86.40
50	155.80
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11-1/2 x 14-3/4 x 15-3/4
Holds 60 - 65 Lite Magazines.

2	$11.55
5	25.10
25	92.55
50	161.60
100	235.00 +Frt

Prod. Code XLM65

COMPACT COMIC
7-3/4 x 11 x 15
Holds up to 200 Comics

2	$9.40
5	21.05
10	32.65
25	67.45
50	100.00+Frt
100	180.00+Frt

Prod. Code XCC200

LONG COMIC
7-3/4 x 11 x 26
Holds up to 300 Comics

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5	25.55
10	48.20
25	106.40
50	141.50+Frt
100	250.00+Frt

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JAN002503I

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GHOST IN THE SHELL PREVIEWS EXCLUSIVE REPAINT FIGURES 2-PACK

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JAN002480H

A Previews Exclusive — Imported from Japan! We're proud to offer American collector's this *Previews Exclusive* pack featuring two different figures of the sexy cyborg, Lt. Kusanagi, from Masamune Shirow's anime/manga classic, *Ghost in the Shell*. Both figures (redecorated for this exclusive 2-pack) feature cool detailing and limited articulation. Both stand approximately 7" tall and feature an accessory weapon. Original Japanese packaging.

PREVIEWS SHARED EXCLUSIVES

NIGHTMARE BEFORE X-MAS "SCREAMING" JACK DOLL

49.95

JAN002492H

Imported from Japan! The third in this exclusive series! Imported from Japan! If you can't get enough of the *Nightmare Before Christmas* and its long and lanky protagonist, then read on, 'cause we're ready to make your millennium! Presented here is the third in our exclusive year-long program of *Previews* Exclusive *Jack Skellington* collector dolls! Each month, *Previews* will bring you an all-new Jack doll, complete in a differently colored collector's coffin (the only "coffin" Jacks to be released in 2000!)… that's a new Jack each and every month throughout 2000 and beyond! This month, "Screaming" Jack in a blue coffin box is offered! Jack stands approximately 15" tall, is articulated, dressed in a cloth suit, and comes "entombed" in his own coffin display box.

DC SUPER-HEROES BLUE BEETLE & FLASH ACTION FIGURE 2-PACK

17.99

JAN002400H

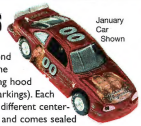
A Previews Shared Exclusive with Hasbro Online! Here's a super pair of heroes originally designed and sculpted for Hasbro's defunct *Total Justice* line, now finally released to collectors as this cool figure 2-pack. Both feature dynamic poses and limited articulation. Plus: the set comes with a miniature figure of The Atom! Window box packaging.

PLAYBOY PLAYMATE MARCH DIE-CAST CARS

9.49

JAN002452H

A Previews Exclusive! Here it is! The perfect mix of hot cars and hot women! This is the third in our series of Playmate cars that correspond to the month's Playmate. March's lovely Playmate's photo will grace the hood of a detailed 1/64 scale die-cast car. Each car features an opening hood and real rubber tires (with manufacturer markings). Each car also comes packaged with one of three different center-fold trading cards. Each car is blister-carded and comes sealed within a clear clamshell package. One time production!



January Car Shown

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LADY DEMON COLD-CAST RESIN SCULPTURE

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More Previews Exclusives!
- Astro City Series 1 Previews Exclusive Action Figures (OA)
- Bone "Repaint" Action Figures (OA)
- Bone Action Figures (OA)
- Buffy the Vampire Slayer Official Magazine Previews Exclusive Cover Edition #8
- Marvel History: The Modern Age Action Figures (OA)
- Official X-Files Previews Variant Cover Edition #14
- Thorn Previews Exclusive Action Figure (OA)
- Top Cow Series II Previews Exclusive Sara Action Figure (OA)
- Faust: Singha's Talons #2 Previews Exclusive Wraparound Cover Edition
- Faust: Singha's Talons Prism Foil Previews Exclusive #1/2

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- Buffy The Vampire Slayer Dolls (OA)
- Gen[13] Series 2 Action Figures (OA)

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- DC Super Heroes Doctor Polaris & Green Lantern Action Figure 2-Pack

Specialty Market Exclusive!
- Kabuki Action Figure

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